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*THE ALDINE METHOD*

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# A MANUAL FOR TEACHERS

Aldine First Language Book

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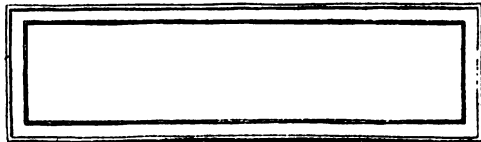
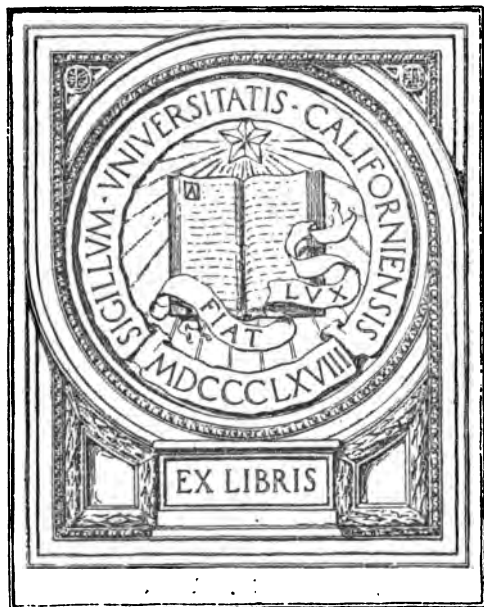


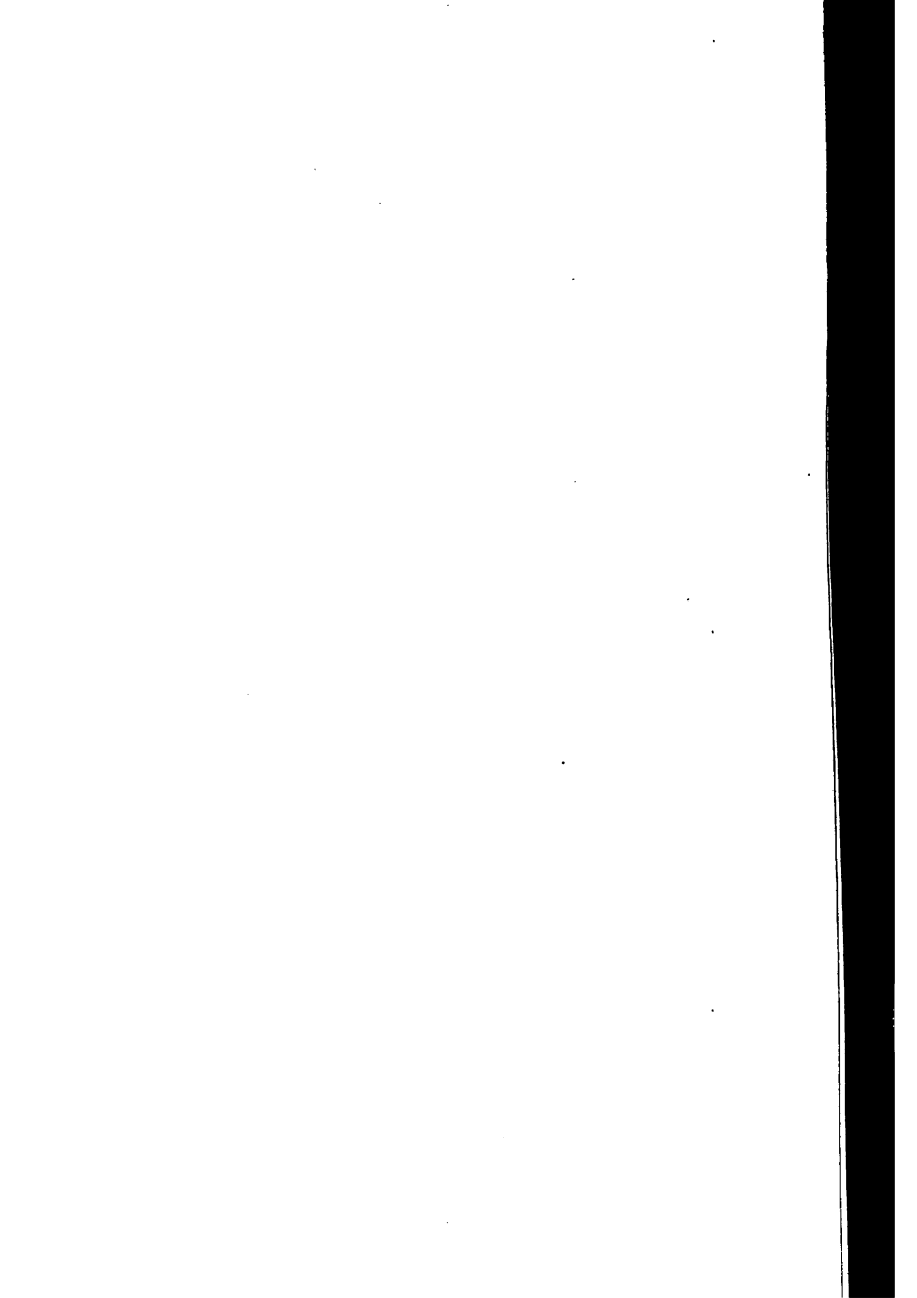
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ALDINE

# FIRST LANGUAGE BOOK

A MANUAL FOR TEACHERS

BY

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## INTRODUCTION

A TRAVELER crossing a plain in India saw at a distance a slave who was busy drawing a bucket from a well. The traveler approached the well, hoping to get a drink. On reaching it he saw, to his surprise, that the bucket came to the top of the well empty. Again and again the slave let down the bucket, and ever it came to the top empty.

"Hold!" cried the traveler at length. "Do you not see that the well is empty? In order to get water from the well, you must either fill it from the reservoirs on the hills or dig down till you reach the natural springs in the earth."

This little story well symbolizes much that is called language work — routine efforts to draw from the shallow surface of the child's mind full measures of thought and feeling, efforts that we often thoughtlessly allow to become ends in themselves. Like the slave with his bucket, we go through the motions; we draw from our pupils words, sentences, paragraphs, and punctuation marks, but they are empty. And they will continue to be as empty as the slave's bucket until we change our procedure.

But the story does more than symbolize our futile efforts; it suggests to us, as did the traveler to the slave, what we must do if we would see our efforts crowned with success. We must see to it



that the sources from which we attempt to draw are well supplied; we must see to it that the child contains — has command of — something expressible before we attempt to draw anything forth. The slave was told to supply his well either by drawing from the reservoirs on the hills or by sinking the well down to the natural springs. We must supply the child freely from both sources. We must open the ways for an unfailing supply of language material from the “reservoirs on the hill,” — the reservoirs of fable, fairy tale, legend, myth, story, poem, — literature; we must also tap the abundant and ever renewed resources of the child’s own experiences, the springs deep down in the child’s reactions to the world about him — his ideas, his ambitions, his feelings and emotions. We must see that from these two inexhaustible sources the materials of thought and feeling flow together and make up the abundant stream of the child’s mental life; when we do this, we may draw deeply and without disappointment.

These books, this Manual and the pupils’ book accompanying it, — the *Aldine First Language Book*, — have grown out of many years of experiment in teaching “language,” so called, — out of experience in which the reservoirs of literature and the springs of the children’s lives have been tapped successfully, have been made to flow together into a rich mental child life and to flow out, on occasion, into correct forms of expression bearing the

precious stamp of the child-author's individuality. The two books together furnish and suggest abundant and varied material; they show just how this material may be used most successfully; they are full of little plans and devices, every one of them as interesting to the children as a game, but every one purposeful and effective.

The literary materials which the books provide — fables, myths, legends, stories of all kinds, rhymes, and poems — the delight of childhood, answer three tests. They are fully within the range of the child's understanding and appreciation, within his interests, his experiences, and imaginative powers; they are of that type of literature of which some, at least, must be known, assimilated, by every one who would appreciate the best in adult literature; they are expressed in forms that may safely be followed as models. Moreover, although classic, little of this material has become hackneyed by general use in Readers and other texts.

The variety of ways in which these materials are presented arouses the keen interest of the children, stimulates their thought, and quickens their whole mental life. They discuss freely, they dramatize, they reproduce orally and in writing, they work over into new forms, they live and love the contents of stories and poems. These become a precious and an integral part of the children's inmost lives.

In the light of these childhood experiences of the

race, which are the basis of much of this literature of childhood, the child becomes conscious and appreciative of his own objective experiences—experiences which arise from his association with animate and inanimate nature—plants, animals, playmates, mountains, valleys and streams, winds, sun and moon. The child interprets, appreciates, and assimilates the contents of literature only through his own experiences, his own feelings and emotions, that the literary contents recall and arouse. On the other hand, and just as truly, literature reveals to the child his own experiences, makes him conscious of them and their significance.

The method and spirit of freedom and individuality which pervades all the work—or shall we call it play, it is so spontaneous?—gives every child a confident control of his own resources, his language material. Expression in a language exercise becomes as natural, as abundant, and as individual as on the playground.

With all this attention to content, what becomes of form, the mechanics of language? Are the uses of the marks of punctuation, of capitals, of sentences, paragraphs, and the rest neglected? Not at all; the learning of correct language forms is emphasized, but never as an end in itself, always as a means to an end. In the study of the bits of literature which the child understands and loves, he learns that certain forms are necessary to the expression of the

content; he learns to appreciate the significance of forms. When he attempts to give expression to his own language material—at first taking a bit of literature as a model—he uses the conventional language forms with discriminating intelligence. Forms are taught only as the child needs them to use; but once taught, it is uniformly insisted that he shall always use every language form correctly, and that he shall know why he uses it. This conscious and discriminating use of language forms from the first soon grows into right habits.

Questions are used throughout the pupils' book, for the most part, not to test the pupil's knowledge but to arouse and direct his thought. This accounts for the character of those questions, sometimes quite frequent, that strongly suggest their answers. This type of question is often necessary to insure the trend of thought desired.

The division of the chapters into sections marked by Roman numerals indicates relatively complete units of work rather than lessons. Many of these units can be completed in a single exercise; some will require two, three, or even more periods. The time required to cover a section or a chapter will vary much, of course, with different classes and different teachers.

Between the minimum amount of work that must be done and the maximum that may be done in the completion of the pupils' book there is a margin wide enough to meet all the varying conditions of

time usually devoted to language and the varying abilities of teachers, classes, and individual pupils. Carefully timed experience shows that the average class devoting two or three periods a week to language can cover the minimum requirements — that is, the regular, omitting all supplementary, work — in two years, while the exceptional child, giving a period a day to language, for the same length of time, will hardly exhaust the possibilities both of the regular and the supplementary work. With the same number of language periods per week for the two years, the first five chapters should be completed the first year; the sixth chapter may also be covered. In either case, the second year's work should begin with Chapter Six.

The pupils' book is designed strictly for the pupils' use; it is addressed to the pupil, every line of it; it speaks to the pupil. It is a book for the pupil to study and understand himself. This does not mean that the teacher must give no aid. On the contrary, *the teacher should help the pupil to use his book, teach him how to study, make him independent as early and as fully as possible.* The directions and suggestions given to the pupils are made as simple and as clear as possible. They must be taught to read, to understand, and to carry them out. They should be given whatever help they really need in this, but no more. Learning to use their books is an important part of their language work.

# TEACHER'S MANUAL

## CHAPTER ONE

BEFORE taking up the first lesson with the children, the teacher should make herself entirely familiar with the whole chapter, as given in the pupils' book and in this Manual, that she may at the outset get fully into the spirit of the work, appreciate the purpose of the chapter as a whole and of every lesson, and see the mutual relations of the lessons. The following brief summary may be helpful.

The general purposes of the chapter, which consists entirely of oral work, are to give the pupils something interesting to think and to talk about; to get them to think their own thoughts freely and to express their thoughts in their own language; and to establish in the schoolroom informal, friendly, coöperative relations between pupils and between pupils and teacher.

In the carrying out of these general purposes, definite and important beginnings are made in several kinds of exercises which will be carried on and developed throughout the book. Chief among them are these:

1. Expressive reading.
2. Learning how to study so as to get out the full meaning of printed thoughts and feelings.
3. Practice in the vivid recall, the mental imaging of events and actors about whom a story has been read ; conversing freely about them, using the language of the actors, representing them.
4. Learning to dramatize, to turn a story into dramatic form and to act it out.
5. Reproducing in the child's own words and manner the essential ideas of a story that has been learned.
6. Making an appropriate ending to an unfinished story.
7. Telling original stories.
8. Reading stories in pictures.
9. Learning to describe.
10. Studying a poem : turning the ideas into story and into dramatic form.

### I (1). Reading \*

**Read with the pupils the fable, "Grand Tusk and Nimble."**

This reading must be full of life and interest ; it must be marked with discriminating expression.

\* Each section of each chapter of this Manual marked with a Roman numeral refers to the section identically marked in the corresponding chapter of the pupils' book, the *Aldine First Language Book*. The number in the parenthesis following the Roman numeral in this Manual indicates the page in the pupils' book on which the corresponding section may be found. The titles given to corresponding sections in the Manual and in the pupils' book are not always the same.

A section should be considered a unit rather than a lesson. No section will require less than a lesson period ; some may require several lesson periods, depending upon circumstances. (See Introduction, p. 5.)

The actors and events of the story are rich in contrasts. These contrasts, — the slow, colossal bulk and pride of the elephant meeting the little, alert, agile form and intense pride of the monkey, both of these presenting themselves before the calm, dignified, wise owl, the joyful confidence of the elephant and the terrified despair of the monkey at the river, the helplessness of the elephant and the efficiency of the monkey at the mango tree, — these contrasts must be made to stand out, clear-cut. This can be done through the voice, the bearing, the expression of the countenance. The one aim now is to read this story so well that every child will be filled with its meaning, will feel with every actor in it, will live through every incident. A single reading will hardly accomplish this; parts will need to be reread again and again, by the teacher and by different pupils, until the best, the most appropriate rendering has been secured. No perfunctory reading of one pupil after another, merely for the purpose of giving all a fair part in the exercise, no rereading that serves only to fill up the time allotted, will suffice.

## II (3). Teaching Pupils to Study

### 1. Reread the fable, "Grand Tusk and Nimble."

A single, uninterrupted reading by the teacher, by a pupil, or by five pupils, each reading one part, should be so well done that every pupil will be tingling with desire for expression.



## 2. Teach the pupils to study the fable

Begin by asking them some of the easier questions in their book, under *Studying the Story*, "*Grand Tusk and Nimble*," such as:

Why was the elephant called Grand Tusk?

Why was the monkey called Nimble?

Where did the owl live?

How did the elephant and the monkey cross the river?

These questions should be asked by the teacher and answered by the pupils *with all books closed*. Questions and answers should spring from the vivid vision of the story, with all its actors, scenes, and events, as it fills the minds of teacher and children.

With their interest keen, have pupils open books to the section, *Studying the Story*, "*Grand Tusk and Nimble*" (p. 3). Show them in detail how to study as their book directs. This is, quite probably, the first lesson they have ever had in studying; it is of the utmost importance. Learning how to study, and forming the habit of studying independently, are fundamental to all sound advancement in language or in any other subject. Help them patiently, with individual discrimination, giving each one skillfully, by suggestion or by direct information, just the aid he needs, and no more. Each succeeding lesson of this kind should require less help from the teacher, until the pupils become able to go about the study of such lessons quite by themselves, intelligently and effectively.

Have the children first read the directions about answering the questions, sentence by sentence, and make sure that they realize what every statement means. Then have them read and answer the questions one by one, as though they were studying from the book alone. See that they follow the directions in doing this. A few of the easier questions may be left for them to answer to themselves in the short study period that should immediately follow this exercise. In this study period, each child should answer to himself every question in order, both those that have already been gone over in this class study and those that were omitted. See that the children understand the directions about bringing a picture and thinking of questions that they would like to ask.

### III (6). Conversation : Questions and Answers

The immediate dominant purpose of this conversation exercise on the fable, *Grand Tusk and Nimble*, is to prepare the pupils for the dramatization and the reproduction of the story which are to follow in succeeding lessons. To carry out this purpose, the characters and places in the story must be recalled and described vividly and clearly, the events must be reproduced and seen distinctly in the order of their occurrence. To effect this orderly recall and clear description, the teacher's questions must be systematic, progressive, and pointed. She must

herself avoid and discourage in her pupils all irrelevant questions and remarks. The whole exercise should give excellent training in orderly thinking and clear expression. It will test the success of the pupils' study period, and prepare them to study the next similar exercise more successfully.

Substantially the following questions should be asked, and asked in about the order given. These questions include the questions that the pupils studied in preparation for this exercise. Many other questions may suggest themselves; only such as are consistent with the continuity of thought should be asked. Do not forget to call for questions from pupils. If they have no opportunity — if they are not required — at this exercise to ask any of the questions that they were directed to think of in their study period, they will prepare none next time. Suppress at once or hold in abeyance all questions that tend to divert the thought from the orderly essentials of the story. If this is skillfully done, the questioner will not be discouraged, but he and all the class will be given a lesson in discriminating between the relevant and the irrelevant, — a power indispensable to effective thinking.

The teacher should prepare herself so thoroughly for this exercise that she will need no book. With the story held vividly in mind, the questions will come easily and in the right order. Of course, the pupils are without open books.

**People in the story.**

Why was the elephant called Grank Tusk? Have you ever seen an elephant? (Show pictures of elephants children have brought, and ask the children to point out tusks. Have a picture ready to show in case no child has remembered to bring one. Keep for use in Section VIII all pictures of elephants that you can collect.) Why was the monkey called Nimble? What does nimble mean? Have you ever seen a monkey? Where? What did he do that proved he was nimble? Where do monkeys and elephants live when they are wild? (The story does not tell this, but a few words of description of an Indian forest or jungle will make the story more real to the children.) Have you ever seen an owl? Where? If not an owl, have you ever seen a picture of one? What kind of eyes did he have? Did he look wise?

**Places in the story.**

Where do you think the elephant and the monkey were when they began to quarrel? To whose house did they go? Where did the owl live? After leaving the owl's house, where did they first stop? What was their next stop after crossing the river?

**The talking in the story.**

Who began the quarrel? What did he say? Say, "Behold me! See how big and strong I am!" just as you think Grand Tusk said it. Say, "Behold me! See how little and clever I am!" just as you think Nimble said it. When they asked the owl which was better, to be big and strong or to be little and clever, what did he tell them to do? Say these words just as Nimble said them—that is, show how frightened he was: "Oh, I never can cross that wide river. Let us go back!" What did Grank Tusk answer? What did Grand Tusk say when he found he could gather no fruit? Give Nimble's answer just as you think he spoke. When Grank Tusk and Nimble returned to the home of Dark Sage, what questions did he ask them? What did each answer? What wise words did Dark Sage speak?

**Something to think about.**

Do you think the owl knew just what would happen when he sent Grand Tusk and Nimble for the mangoes, or do you think he only wanted to get some fruit for himself? Was Dark Sage a good name for the old owl?

**IV (9). Dramatizing the Fable, "Grand Tusk and Nimble"**

The initiative in dramatizing should always be taken by the children. They will have to learn how to plan and carry out a play; but even in this, which is possibly their first experience, they should be allowed and encouraged to think out all they can for themselves. Hence the questions and suggestions addressed directly to the children. The teacher must help them, in class exercise, to study this section, *Playing the Story*, "Grand Tusk and Nimble," taking up question by question, with their books open before them, much as in the study of Section II. Guide them as much as necessary, but let the plan worked out for the dramatizing be really the children's own. Where there is opportunity, as in the assignment of parts, the location and width of the river, the choice of something for a mango tree, encourage a variety of suggestions, and then let the children decide, so far as possible, on what is best.

The imagination should be depended upon to furnish nearly all the setting. Almost any place in the room will serve for the scene of the beginning

of the quarrel, a dark corner, or closet, for the owl's home, a five or ten foot space between two cracks in the floor for the river; and a chair or bench will enable Nimble to climb the entirely imaginary mango tree. An imaginary basket is quite sufficient for the carrying of imaginary mangoes.

Have the play follow immediately upon the preparation for it. In the play, as well as in the preparation, encourage originality and initiative. There is no value whatever in a mechanical dramatization in which each actor remembers just what he is to do and the exact words which he is to speak. Each one must feel, live, be, the part he is taking; then he will act and speak spontaneously, naturally, and fittingly. No two children, playing in this way, will act and speak just alike in the same part.

To guard against mechanical uniformity — a stiff and wooden production, — which is quite likely to grow out of the teacher's desire to have the play go off smoothly, this very first play should be repeated several times, as convenient, *but with different pupils taking the parts*. Each little actor should always be encouraged to play his part as he conceives it, not as some one played it before. This originality may be encouraged by discussing the performances with the children, comparing, commending excellencies, and suggesting improvements.

In this first, as in subsequent plays, it will be best to have some of the more capable children give the

first production. In repetitions, less capable children should have full opportunity. It is not wise, however, to make up the whole cast of second or third rate little players; there should always be at least one strong actor who will unconsciously set a standard for the others.

It is always to be remembered that dramatizing is not an end in itself. A finished, smooth production, which has been achieved by endless repetition and drill of the selected few, while the remainder of the class have sat passively by, is to be condemned from every point of view. The passive onlookers get no benefit from it; the participants get scarcely more. Dramatizing must always be treated as a means to an end. As a means, rightly used, it is quite likely to be quite as efficient with those of least as with those of most histrionic talent.

Make the atmosphere such as to dispel all timidity. Make every child feel like throwing himself freely into his part. This will aid, rather than hinder, good "discipline."

**V (9). Oral Reproduction of the Story, "Grand Tusk and Nimble"**

The oral reproduction of a story may be easy, or it may be difficult; it may have much or little educational value. The mere verbal reproduction of a story, exactly or approximately as it was heard or read, is easy for any one with a good verbal memory;

but it is an exercise of little value. The reproduction of a story in the reproducer's own words, or in words that he has made his own, after every thought and act and event of the original has been assimilated, is difficult and valuable. The children should now be well prepared for this difficult and profitable kind of reproduction. The expressive reading, the study, and the dramatizing of the story, if these exercises were effective in themselves, must have contributed strongly to this end. The teacher must see to it that the cumulative effect of all these exercises tells in every child's reproduction.

Be sure that the children understand the directions given them in their book for the immediate preparation for the story, and that they have time to carry them out. The story may be reproduced in five parts, by as many children, one following the other in quick succession, or entire by a single child. The reproduction, entire or in part, should not be repeated by several children, just for the sake of testing them on it, or of giving them an opportunity; every repetition should be for a definite purpose which every one understands, such as a more appropriate rendering of the conversation of one of the actors, greater fluency, or the omission of unnecessary words.

To make this exercise as valuable as it should be, the teacher must have prepared herself to reproduce the story as the children are expected to reproduce



it; that is, not through verbal memory, but on the basis of assimilation. She will then be more capable of appreciating the children's efforts and of giving them helpful, constructive criticism. At the opportune occasion, she should give her reproduction of the story, entire or in part, not as a form to copy, but as an inspiration.

#### VI (10). **Finishing a Story**

This lesson in the pupils' book is presented as though each pupil were expected to finish the incomplete story for himself. This each one should be shown how and helped to do. In subsequent lessons of this kind, less and less help will be required, until finally the pupils will be able to complete stories entirely by themselves — and stories in which much more invention is necessary than in this. As this is perhaps their initial attempt, the exercise should first be studied with the pupils something as follows.

First, read the story, as far as given, with the pupils. Let it be so read that they get fully into the spirit of it. Make sure that they recognize and feel the similarity to the fable of Grand Tusk and Nimble. Then finish the story under the guidance of the questions and suggestions given in their book. Give as little direct aid as will suffice. By skillful questioning, selecting, rejecting, and combining the contributions of one and another, what

may be finally accepted as a satisfactory ending may well contain only the thoughts of the children.

The ending, beyond that suggested in the pupils' book, may be something like this:

George knew he could not run very fast, so he said to Tom, "You go."

Never before had Tom run so fast as he did that day. Still, in all his haste, he had time to think: "I was right. It is better to be quick than to be strong."

He found the doctor at home, and they hurried back to the old man's bedside. The doctor knew just what to give the sufferer, who soon became better.

Then the doctor said to the old lady: "It is a good thing for you, my friend, that George was strong enough to carry your husband into the house and that Tom could run so fast to bring me to your aid. Had it not been for these boys, I am afraid your husband would have died."

The boys looked at each other and thought, "Sometimes it is better to be strong, and sometimes it is better to be quick."

At the conclusion of this study and invention together, one or two of the most capable of the children may try to reproduce the complete story, with the ending as worked out in class, or with their own. After further study, for which time should be given, each pupil should be prepared to reproduce the story with the ending which he has thought out.

Encourage the pupils, in preparing themselves for this next exercise, to think out, each one for himself, the ending to the story, rather than to try to recall the ending worked out in class. While there is, obviously, no great opportunity for origi-

nality, consistent with the general harmony of the completed story, every child's ending of the story should be individual in some of its details, as evidence that he has not simply memorized what others have thought out. For the child who only so memorizes, the exercise has fallen short of its purpose; the child has invented nothing for the completion of the story, but merely reproduced the completed story, the first part from the book, the last from the invention of other children.

**VII (12). Oral Reproduction and Completion of the Uncompleted Story, "Strong and Quick"**

Some children should tell the story from the beginning; others need only give the ending supplied by the pupils. To avoid monotonous uniformity of these endings, insist that every child shall make his ending vary from others in some noticeable respect. Have the children who are listening watch for this variation and comment upon it. It may well be expected that some one's completion of the story — perhaps modified by the suggestions of others — will be more satisfactory than that worked out together at the last exercise.

**VIII (13). Telling Original Stories**

The children should be able, and should be allowed, to prepare their stories to tell without direct help from the teacher. Encourage them to

prepare original stories, or stories that they make up from the suggestions given them. No child should tell the story of the blind men and the elephant except as a last resort.

The class exercise must not be spent merely in the telling of the stories, as the children have prepared them. Every story told should be commented upon. The teacher should make her comments, and the children should be encouraged, taught, to make theirs. These comments, for the most part, should be in the form of helpful, encouraging, discriminating, appreciative, constructive criticism. It is not enough to remark that a story is "good," or "interesting," or "flat"; the definite things about it that are good, that are interesting, should be pointed out; the reason for its flatness should be made clear.

In the teacher's criticism, particularly with beginners, the pointing out and the approval of good features should always predominate over the attention given to defects. This is a principle whose application is by no means limited to story telling. Children should also be taught to criticize in this way. When this is done, criticism will cease to suggest faultfinding and censure.

In this, and in similar exercises in story telling, the teacher must keep ever in mind — and keep also in her pupils' minds — the main purpose in the telling of each story and in the critical comments made upon it. That purpose is this: To help the teller

and every other pupil to tell a better story, the next time he tries, than he otherwise could. In other words, every story told should be made to yield some definite suggestion that will be helpful to every one in the telling of stories. That every story told may be made to serve this purpose fully, the teacher must begin now, at the very outset, to treat the matter in the way here suggested. Nothing approaches nearer to mere time killing than an exercise in which one pupil after another tells a story, while all the other pupils sit passively by except as here and there one may be occasionally aroused by something striking or of unusual interest in the story. Every child who is not telling the story should be trained to listen attentively,—regardless of the interest or dullness of the story,—to think positively and discriminatingly, so that when the story is ended he can make definite, critical comments on the performance. To develop this power and habit in children, the teacher's consistent example alone will hardly be sufficient, but it is indispensable; it will do more than all else combined to effect the desired result.

#### IX (14). Reading a Story in a Picture

(Picture of children at garden wall, p. 15)

To stimulate and at the same time to direct the constructive imagination, to loose the individual powers of invention, to encourage real and orderly

thought in every young pupil, nothing surpasses a suitable picture rightly used. To use a picture effectively for this purpose requires teaching skill and insight of the highest order, especially in the beginning. Here the teacher's task is that of teaching children *to read picture stories, not to describe pictures.*

A story picture contains a story just as truly as a printed narrative does. But like the printed page, the picture reveals its story only to those who know how to read. Reading pictures is an art to be taught and learned just as truly as reading printed language is an art to be taught and learned. Naming the objects in a picture, or telling what one sees in it, or describing it, is not reading the story that it tells any more than the naming at random of the words in a written narrative or describing the way the narrative looks on the page, is reading the story that the narrative contains, and *pupils must not be permitted*, much less encouraged, to talk about story pictures in this way. They must be taught to *read* pictures.

How can this be done? First of all, the teacher must know, or learn, how to read pictures herself, how to read them expressively and with a touch of originality. If you are not accustomed to picture reading, you will need to make most thoughtful and careful preparation for these early lessons. In preparation for the lesson with the *garden wall* picture,

see how many distinct stories you can read from that picture.

Obviously, your interpretation of the center of interest in the picture will determine the heart, the essentials of the story; all else will be mere setting. The center of interest in the *garden wall* picture is just outside your range of vision. But the boy on the wall sees it. What does he see? What is he pointing at? Is it a house on fire, a runaway horse, an automobile smash-up, a big ship on the sea, a brass band, a company of soldiers, a circus parade, an explosion, a race of some kind,—foot, horse, boat, automobile,—a father or mother returning home after a long absence, a flying machine just alighting or just arising from the ground, a balloon landing,—or what is it? Whatever you decide it is, that will determine the story that you will read from the picture. The setting, which includes the introduction and the conclusion, must be consistent with the heart of the story and with what the picture plainly shows. The whole story—introduction, heart, and conclusion—should be brief and pointed.

Think out in some detail several stories that you might read from this picture. Tell or write out one or two of them. If you start with the assumption that the boy on the wall sees a circus parade, perhaps you will read a story from the picture something like the following:

## THE CIRCUS PARADE

One morning in June, Tom, Ned, Mary, and Baby were playing in the garden. A ladder was leaning against the garden wall. Tom climbed to the top.

At once he cried, "Oh, I see a big circus parade! There is an elephant and a camel and a clown and ever so many horses! Hurry, come up!"

Ned helped Baby and Mary to climb the ladder, and soon they were all seated on the wall.

The circus parade came nearer. It marched right by the garden. The children watched all the queer animals until they had passed.

"What a grand parade!" cried Tom. "Let us go in and ask mother to take us to the circus this afternoon."

Neither this story nor any other of the many possible stories which you have found the picture to contain is to be imposed or intruded on the children when you take up the study of the picture with them to teach them to read it. Your ample preparation should fit you at once *to follow the lead of the children* with confidence, and at the same time so to direct their thought that an orderly and consistent story will result.

Study with the children the questions in their book. Hold them always to the point to be brought out by any question or group of questions. Help the children to answer, skillfully suggest, and direct the answers to these questions, as may be necessary, but do not answer the questions for the children.



The exercise, to serve its purpose, must enlist the mental activity of the children — their constructive imagination, their powers of inference and reasoning; accepted by them in a state of passive receptivity, the exercise is valueless. Of course the degree of activity and originality will vary greatly from child to child; but every child should show some touch of independent imagination in response to the questions concerning the center of interest in the picture. Encourage great variety of replies to these questions, but insist that they be in harmony with what the picture plainly reveals. For example, these are not satisfactory answers to the question concerning what the boy on the wall sees: "a robin," "a horse," "a boy," "a dog," "a house." Why not? Because such commonplace things would not excite the children as they are obviously excited. Refuse such answers and be sure that the children understand why you refuse them.

By a little informal dramatizing, get the children thoroughly aroused and into the spirit of the story that must be told. If the boy on the wall is supposed to see a balloon descending, let a child imitate his look of excitement and gestures as he rushes to a window, climbs up on a chair (ladder), looks and points off, and let him cry out, "Oh, look, look, the balloon, the balloon!" Let the other children answer, "Where? Where? Let me see," etc.

From the variety of answers that you get con-

cerning the center of interest, select one with the approval of the children. With this as a center construct out of the children's answers to other questions a brief, harmonious story, taking care that the children understand every step as fully as possible and that they be given the feeling of coöperating. Of course the resulting story will not express any considerable amount of the originality of any single child; yet through the process of working out stories together in this way each child will soon learn how to read a story from a picture all alone and to put into it his own conceptions throughout.

After the story has been worked out to completion, have one or more children reproduce it.

### Supplementary Work

#### 1. Dramatizing the picture story.

Under your guidance encourage the children themselves to do all they can in deciding upon the parts, the actors, the scenery, etc., and in carrying out the dramatization. See the discussion of the function and conduct of dramatizing (p. 14).

Supposing the story that you have to dramatize is substantially that of *The Circus Parade*, these are some of the matters that the children should be led to decide and carry out.

Children in the garden: How many? Who shall take part? What shall they be doing at first? (Digging, hoeing, raking, gathering flowers, playing tag.)

What shall serve as a wall and ladder? (Window sill with chair beside it.)

Why does Tom climb the ladder? (Perhaps he heard a noise over the wall that made the children stop what they were doing.)

What does Tom say — exact words — as he runs to the ladder? What does he call out as he reaches the top of the wall (window sill) and looks and points off (out of the window)?

What do the other children cry out as they reach the top of the wall? (“Oh, see that big elephant!” “Hear the lion roar!” “Just look at those funny camels!” etc.)

The dramatization might end, as the story ends, with a proposal from Tom to see mother about going to the circus. (Children all rush off to mother.)

## **2. Working out with the children other stories from the same picture.**

Take for the heart of these stories suggestions made by the children in the first exercise. Let the stories be as different from the first as possible. Expect the children to assist more in putting these stories into form than they were able to do in the first exercise.

## **3. “Original” stories told by the children.**

From any of the unused suggestions that have been made children may tell “original” stories. Only a few of the best pupils should be called upon for these stories. Insist on point, brevity, and consistency.

## **X (17). More Picture Stories**

(Picture of children at window, p. 19)

As a result of the study of the last picture, children should be able to make stories with a little more independence. Still they must be well started in the study of this picture.

While the stories that may be told from the *children at the window* picture are very different

from those of the *garden wall* picture, their fundamental characteristics are the same, and they are worked out in the same way. There must be a center of interest in the story, something that the children see, but that is not revealed in the picture. It must be something quite amusing, as shown by the children's faces. What is it? What are children likely to see from a window that amuses them?

In taking up the study of this picture with the children so as to get them started right, refer to the *garden wall* picture and the way that the stories were worked out of that after determining the center of interest, and lead the children to see that this picture is to be studied in the same way. Perhaps the children will think that four of these children resemble the children in the *garden wall* picture. If they do, it may add to the interest to let these stories be really a continuation of the stories from that picture.

Get the children to give you a large variety of things that would be appropriate for the center of interest in a story which this picture would illustrate: as, a monkey with an organ grinder; a dancing bear; a circus clown cutting up antics; an exciting game played by other children; a funny upset with nobody hurt; some harmless April Fool trick. Encourage the children to enter heartily into the spirit of the various suggestions, perhaps

with the aid of bits of appropriate dramatization as proposed in the study of the last picture.

With this aid at the beginning, the children may be able to work out, each one for himself, under the guidance of the questions and suggestions in their book, appropriate stories. If they need more help from you before attempting this, study further with them, somewhat after this manner:

### **Outline of Stories from *Children at Window Picture***

Tom had a birthday party. He invited several of his little friends. As they were playing (pupils suggest games), or as they were eating (pupils suggest what), they were startled by (pupils tell what). They rushed to the window and saw (what?).

Here have pupils supply the exact conversation of the children, making it interesting, animated, and appropriate to the thing that they are supposed to see.

Let the outside incident be ended.

What do the children say?

Then they return to their game (how might they change their game as suggested by what they have just seen?) or to their lunch.

Give the children time to think out a story, each one for himself. Encourage them to vary their stories as much as possible from the one that you may have worked out with them. There should be enough unused suggestions regarding the center of interest to enable every child to put a little of his own thought, his inventive imagination, into the construction of a story.

Do not mind that the results are crude, so long as the children are thinking. The main purpose of these exercises is to stimulate the pupils' imagination and to give them practice in expressing the results of their imagining in orderly, connected, pointed language. Stories in good form and full of originality will come in due time.

#### XI (18). Learning to Describe

Read with the children *The Blind Men and the Elephant*. Let them answer the questions following. Then help them — as little as will suffice — to read understandingly and to carry out the directions under *Something to Do*. Be ready to provide, if necessary, one or more pictures of an elephant. Then call for several descriptions. Give the children opportunity and insist that they judge and comment on the descriptions, as suggested in their book. This is just as important as the descriptions themselves.

#### XII (21). Games of Description

The following "games of description" should involve careful, discriminating observations, the accurate oral use of language, and the interpretation of this language in appropriate mental pictures and ideas. See that the children, in their descriptions and in their criticisms, follow the directions given and practiced in the last lesson.

**Game 1. The Four Blind Men.**

The teacher blindfolds four children. Each in turn stands before the class and describes, from touch, an object which the teacher places in his hands. The object should not be too familiar—a piece of wood, a stone, a leaf, a feather, a nail, will serve—and the pupil describing it must not name it. The pupils at their seats criticize the descriptions and decide which is best.

**Game 2. What Is It?**

One child leaves the room. The teacher points out to the other children some familiar, rather easily described object, as a book, a pointer, a window. The child returns to the room, and several children in turn describe the object that was designated by the teacher. Of course they must not name it; nor should they, at first, give any peculiarity about it, such as its use, which would make its recognition certain without real description.

In this game, the children are not blind men; they can see before them the object that they are describing. After a few descriptions, the child is asked to guess the object. If he does so, he should tell whose description first enabled him to guess it. The other children should pass judgment on the several descriptions, as directed in the last lesson. The one that gave the best description may be the next one to leave the room.

**Game 3. Who Is It?**

One child describes as clearly as possible another child in the room. The pupil who first guesses which child is being described may describe another. And so the game may proceed.

**XIII (21). Getting the Story from a Poem**

Read *The Mountain and the Squirrel* to the children, trying to express its meaning as clearly as pos-

sible. Study it carefully and in detail with the children, as suggested in their book. The recall and comparison of the story of Grand Tusk and Nimble will help much. The essentials, including the final moral, are the same in both stories.

A further aid to the complete appreciation of the poem will be a dramatization of it. Following the suggestions for dramatizing *Grand Tusk and Nimble* (p. 14), help the children to turn the poem into dramatic form. Encourage free use of their imagination in the form of expression, but hold them to the facts and meaning of the poem. Perhaps it will work out something like this:

*Mountain* : Behold me ! See how big I am !

*Squirrel* : Behold me ! See how little I am !

*M.* : It is better to be big than to be little.

*S.* : No, it is just as well to be little. I am as good as you.

(Doubtless it was some such pert reply of the squirrel, making himself equal to the great mountain, that brought forth the next words of the mountain.)

*M.* : Little prig !

*S.* : I know you are very big. But every one can't be as big as you are. I am not ashamed to be my own little self. If I am not so big as you, you are not so small as I, and you can't run around and climb trees as I can.

*M.* : Run around ! Climb trees ! I am of more use than that !

*S.* : Yes, you are good to run over. You are covered with my tracks.

*M.* : I am covered with more than squirrel tracks. Just see the great forests I carry on my back ! You cannot carry a single tree !



S.: We were not all meant to do the same kind of work. It is true I cannot carry forests on my back as you do, but — neither can you crack a nut.

After the poem has been worked out in dramatic form, let two children, adapted to the two parts, act it. Encourage the use of their own language.

**XIV (24). Telling the Story of the Poem, "The Mountain and the Squirrel"**

1. Read the poem to the children.
2. Have one or two children read it.
3. Have it dramatized — by children other than those who took part at the last exercise.
4. In preparation for telling the story, question the children somewhat as follows, requiring them to answer with complete statements.

One day who had a quarrel?  
Who began it?  
What did the mountain say?  
What did the squirrel say?

Let several children tell the story, each one in his own way. If one uses the words and expressions of the poem, well and good. If another follows rather the dramatized form, accept that. If still another uses original words or expressions, commend him, so long as his story is true to the essentials. The purpose is to get each child to enter fully into the meaning and spirit of the story, and to tell it freely, without self-consciousness, as an interesting incident.

## CHAPTER TWO

IF the spirit and purpose of the varied exercises of Chapter One have been realized, you are now on intimate terms with your class as a whole; more than this, you are at least beginning to understand sympathetically the interests, capacities, temperament, the possibilities of each child. Before taking up the work of this chapter with the children, read again the opening paragraphs of Chapter One (pp. 7-8) in which the content, the character, and the purpose of that chapter are summarized and explained; review carefully in your mind the way the exercises of that chapter were carried out, and try to determine to what extent the purposes of the chapter have been realized. Then study this chapter thoroughly, both in this Manual and in the pupils' book, always using the two together, in order that you may understand how this chapter continues the exercises and aims of Chapter One, what advancement is made, and especially the intimate, interdependent relations of the various exercises. You will find in all the wide variety of exercises offered — which insures the constant, undulled interest of the children — that not only has each exercise a definite purpose, but that every purpose accomplished con-

tributes materially to the accomplishment of every other, and that all together advance the realization of the larger purposes of language study — the enrichment, control, and effective use of mental resources.

The contents of this chapter may be summarized as follows:

1. A continuation of the work begun in Chapter One: expressive reading; intimate study of simple stories; conversations; dramatizing; oral reproductions; picture study and oral picture stories; the study of a poem, and the rendering of it in dramatic and in story form.

2. New work.

- (a) Sentences: statements and questions.
- (b) The use of the capital to begin the first word of a sentence.
- (c) The use of the period at the end of a statement.
- (d) The use of the question mark.
- (e) Copying statements and questions.
- (f) Writing from dictation: studied and unstudied matter.
- (g) Writing original statements.
- (h) Relating original experiences.

I (25). Reading

Read with the children the myth, *How the Linden Came to Be*. Let it be so read that every character in it will stand out distinctly, — the strong, self-satisfied oak, the frail, timid plant, the scornful crow, the rough, unsympathetic wind, the kind sun

and rain. Every reader must feel and appropriately express the attitude of each of these characters. With this purpose distinctly before teacher and pupils, this story should be read and reread until every child can at once throw himself sympathetically into the attitude of oak, plant, crow, wind, sun, and rain. The child who can not do this has not read the story; he has read only words, and the lesson has not served its full purpose for that child.

## II (27). *Studying the Story of the Linden*

This is a lesson for the children to study and prepare by themselves. They should probably be given considerable help about it; just how much they need to make their study effective the teacher must determine. (See suggestions for teaching children to study a similar lesson, p. 9.) Probably the greatest difficulty of many will be found in realizing just what every direction means. Read with them these directions—also the directions in the last chapter to which they are referred—and make sure that they not merely understand what these directions say, but that they are moved to do as they say. To learn how to formulate and ask good questions, as they are directed to do, is quite as important and just as difficult as the answering of questions. Encourage them in this, and call for their questions at the next lesson without fail.

The things to “do and say” serve not merely as

a preparation for dramatizing the story; the practice of these things develops in the child discriminating feelings for the meaning and use of words and expressions. Children should be encouraged to abandon themselves to these exercises. In doing so, they think, feel, act, live through and through. Mechanical, perfunctory performance and speech serve no good purpose whatever; they merely help to develop and confirm the habit of making the minimal use of language,—of getting the least possible meaning out of language that is read or heard, of putting the least possible meaning into language that is used.

Children naturally abandon themselves sympathetically to such exercises as these, when they feel free to do so. You may find the recess period the most suitable time for you to start the children—and to join with them—in these exercises. They will be found as interesting as any games. When these exercises are taken up in the classroom, let it be with all the wholesome freedom and spontaneity of the recess period.

### III (30). Conversation and Dramatizing

The children come to this exercise prepared—as far as they can prepare—to dramatize the story of the Linden. They have read it and reread it; they have answered to themselves questions that bring out the chief events of the story and the main char-

acteristics of the actors; they have prepared other questions which they wish to ask; they have practiced doing and saying things as they were done and said by the people in the story; each one has thought which parts he would like to play, and which children he would like to have play the other parts.

What preparation shall the teacher have made, and how shall she conduct this exercise — which is to culminate in the dramatization of the story — so as to enlist fully the thought and the activity of the children? She must have so mastered the subject matter of the story, have formulated so clearly the plan of procedure, that she may be entirely unhampered by books, either the pupils' or her own. The exercise may well consist of two parts: First, questions and answers on the actors, actions, events, and conversation of the story, and the choice of children to take the various parts; and, second, the dramatizing.

The first part should be carried out in systematic, progressive order, so that everything may stand out clearly, with no confusion, in the pupils' minds. It must be so carried out that the children will have, and will feel that they have, a large active part in the matter. They must ask questions, they must make suggestions about the children to take the different parts, and about the way these parts are to be acted. The teacher will direct and make effective the questions and suggestions of the children.

The following outline of questions and suggestions, to be supplemented by such others as the children may ask or offer, or as the teacher may find necessary, will indicate more definitely the course which the first, or preparatory, part of the exercise should take.

**People in the story.**

*Little Plant.*

Where did the little plant live?

Choose a child to be the little plant.

At the beginning of the play should she stand or sit?

Where shall we have her seated?

*Oak Tree.*

What kind of tree was the oak?

What kind of voice do you think he had?

Choose a child to be the oak tree.

Did the oak tree grow near the little plant?

Then where should the child who plays the oak tree stand?

Did any other trees grow near the oak tree and the little plant?

Choose five children for these other trees.

*The Crow.*

Show how the old crow came to the little plant.

Choose a child for the crow.

This child may hop to the little plant.

The child calls "Can't! Can't!" just as a crow calls "Caw! Caw!"

The crow flew away from the little plant—you may show how.

*The Wind.*

How did the wind blow?

Choose a child for the wind.

Blow, "Oo-oo-ooo," like the wind.

The little plant moved when the wind blew, — show how.

*The Sun and the Rain.*

How did the sun speak to the little plant?

Whom did he ask to help?

Choose children for the sun and the rain.

The sun and the rain gave the little plant a friendly hand to help her grow, — show how.

Let the pupils playing the sun and the rain give the child playing the little plant a hand, and lift her slowly to her feet.

While the above questions occupy considerable space, the points that they cover, and others that will be suggested, can be brought out very rapidly in an oral exercise for which teacher and pupils are thoroughly prepared, and which is conducted with spirit and animation. Dawdling, either of pupils or teacher, will spoil the exercise and leave it unfinished at the end of the language period.

All is now ready for the first dramatization of the story. The children who have been chosen for the several parts should be allowed to carry it out as they conceive it. Encourage and commend freedom and originality in action and conversation. Each one should be true to the character of the part he is playing; he will be so the more easily if



he makes no effort to remember the exact words that were used in the story.

When the play is completed, discuss with the children briefly the merits of it, encouraging each one to form discriminating judgments concerning its merits and defects. Make up quickly another cast, with suggestions from the children, and have it played again. The second group of players will, of course, try to improve upon the performance of the first. If there is time, a third and even a fourth group may dramatize.

Reread the suggestions about dramatizing made in connection with the dramatizing of *Grand Tusk and Nimble* (p. 14). The dramatizing of stories need not be limited to the formal language period. Nothing will better serve for a few moments of relaxation, when that is needed. By introducing dramatizing in this way, every child may have frequent opportunity to take part, and every story dramatized is kept fresh in the children's minds. Care must be taken to improve the performance by repetition, to make it more spontaneous and natural, to give it new touches of interest; if this is not done, it will become mechanical and perfunctory.

#### IV (30). Oral Reproduction of the Story of the Linden

First, have the story dramatized as effectively as possible, that the actors and events may be brought vividly and in order to the mind of each child.

The story should be reproduced from beginning to end, if possible without interruption. One child may reproduce it entire, or each part may be reproduced by a different child. Let the first reproduction be undertaken by a child, or children, who can do it well.

Discuss the reproduction with the children, training them to discriminate the good and the weak points. Perhaps it will be agreed after the first reproduction that the events were related clearly and in the right order, and that the several actors were made to say what they should, but that the distinctive characteristics of these actors, as the weakness and earnestness of the little plant, the strength of the oak, the scorn of the crow, the cold roughness of the wind, and the warm sympathy of the sun and the rain, were not adequately represented by voice and manner. The next child to try the reproduction must aim consciously to reproduce the events and the ideas of the conversation just as well as was done at first, *and to bring out the characteristics of the little plant, the oak tree, and the rest, better.* When he has finished, all the listening children must be able to tell whether, and to what extent, the child succeeded in his effort, and wherein he failed. Perhaps he maintained the first satisfactory reproduction of the events and the ideas of the conversation, and brought out well the characteristics of all the actors except those of the mocking crow

and the rough wind. Let the next child try to equal all the good points of this performance and to represent more adequately the characters of the crow and the wind.

So with every reproduction. The child who is giving it must try consciously for a definite, superior result; the listening children must judge the success of this definite effort. Never allow a single reproduction in which the child is reproducing merely because you have told him to reproduce. Never call on a child to improve a reproduction already given until it is perfectly clear to that child and to all the children just wherein the improvement is to be attempted.

#### V (31). Telling True Stories

As essential truth is necessary to the story of the imagination, so imagination is necessary to the true story; both truth and imagination are indispensable to all real stories. The truth of the one is generic, of the other concrete; both live in the imagination.

The study and appreciation of both types of stories is necessary to the fullest enjoyment and use of either. Rightly handled, there is not the slightest danger that this will lead to confusion of fact and fancy in the child's mind.

Study with the children the suggestive questions in their book and help them to weave their experiences which these questions suggest into connected

narratives. These stories might work out somewhat as follows :

1. One day I had a package of radish seeds. I planted them in my plot in the school garden. I helped the little seeds to grow by making the ground soft. I pulled up all the weeds. I watered the seeds. After a while my radishes were grown. I pulled them and took them home. We had them for supper.

2. One day as I was coming to school I met a little girl about three years old. She was crying. I asked her, "What is the matter?" She said, "I can't find my mother." Then I knew she was lost. So I took her home and then ran all the way to school, for I did not want to be late.

The above are merely suggestions of the form and simplicity of scores of stories that children are — or may easily become — capable of telling; they have only to learn to command their own experiences, to read the stories in their experiences, much as they are learning to read the story in a picture. You must help them, much as you help them to read pictures; you must help them to become conscious of their story material. You must help each one to appreciate and use his own story material — different from that of any other; this will give a wealth of individuality in the stories.

Numerous, varied, and suggestive questions will help every child to recall something from his own experience that may serve for the basis of a story. For example, if the thought of the story is to be helpfulness, ask questions such as the following :

Did you ever help a smaller child who had fallen ? had hurt himself ? had lost something ? was in the road in danger ? was near the water ? near the fire ? Did you ever help a child who could not do some work that had been given him — at home or in school ?

Did you ever tell or show any one how to find some place, as a certain street, or the station, or the post office ?

Did you ever carry anything for an old person ? help one across a crowded street ? along a slippery walk ? up a steep hill ? into a car or train ? Did you ever give your seat in a car to some one older or weaker than yourself ?

Did you ever shovel a path, weed a garden, run an errand, bring in wood, care for baby, sweep a room, wash dishes ?

Such questions as these will not only help the children to recall their experiences, they will suggest experiences that they may make their own. To reënforce this suggestion, tell them that in one week you will have another exercise in telling true stories of helpfulness.

Let all stories be short, clear, and pointed. When conversation is involved, encourage the use of direct quotation ; this makes the narration more vivid.

## VI (32). Sentences, Capitals, Statements, and Periods

Study this lesson with the children. Do not do for them what their book tells them to do, but help them, when they need it, to understand just what everything means in their book, and see that they do as directed.

This first lesson in the use of forms, the capital to

begin the first word of a sentence and the period after a statement, is typical of the method employed throughout in developing the habit of correct usage. Note these steps in the process of developing the habit of using a capital to begin the first word of a sentence.\* First, a clear grasp by the pupil, through directed observation, of *the fact that a capital letter is used to begin the first word of sentences*; second, the statement to the pupil, and the understanding by him, of *the general rule that the first word of every sentence must begin with a capital*; third, the examination of sentences to find out with what kind of letter the first word of each begins, and the application of the rule to justify the use of capitals; and fourth, the conscious application of the rule in writing — at this time merely in copying — capitals to begin the first words of sentences. Observe that the steps in teaching to use the period after a statement are exactly the same.

This one lesson has taught the child how to begin every sentence and how to end every statement. There is no exception to these rules, and there is absolutely nothing more to teach on the subject. The one thing still necessary — and this is necessary — is that the child put into practice

\* Any definition or characterization of a sentence at this time will confuse rather than enlighten the pupil. Talk about sentences freely, refer to them as sentences, and children will gradually and unconsciously learn the essential characteristics of a sentence, something that no definition yet framed can impart to them.

what he has learned about the use of capitals and the period. At first, and for a long time, this practice must be conscious. Every time that he begins a sentence or ends a statement, the child must tell himself, or some one else, why he is using the capital and the period. If there be permitted no break — and there must be none — in this consciously correct use of the capital and the period, it will never again be necessary to teach this matter to the children who have learned this lesson. As the habit becomes fixed through many and frequent repetitions, the explicit thought of the reason for these usages will become unnecessary, and will fade away of its own accord, subject to recall only when needed.

The conventional forms to be learned in order to write correctly are but few. The correct use of most of them is learned just as easily as that of the capital at the beginning of a sentence and of the period at the end of a statement. And all of them are best learned in substantially the manner outlined above. *Little teaching and much practice is required. The simple secret of progress is to hold fast to what has once been learned by always using it correctly.*

#### VII (35). Copying Sentences to Learn the Use of Capitals and Period

This is the child's first written language lesson. The teacher should read with the children the direction about telling themselves why they make every

capital and every period, and make sure that every child understands and will carry out this direction. The children may need reminding occasionally as the copying proceeds. All these precautions will reduce the number of mistakes, — which are better avoided than corrected.

In this first written exercise, every child must *use correctly*, must be *made to use correctly*, must *know that he is using correctly*, the capital and the period as he learned in the last lesson that these must be used. Hence, every child's paper must be examined by the teacher and corrected, if necessary, by the child, at once. This examination and correction is a part of the exercise. It were better to omit the exercise altogether than to omit the correction of it, — and to defer this is nearly as bad as to omit it.

The teacher should begin her examination as soon as the pupils begin to write, passing by their desks, and stopping for the immediate correction of every error that she discovers. Corrections should be made as follows:

If a child has begun a sentence with a small letter, the teacher asks, "What kind of letter should you have used? Why?"

When this answer, which the teacher must exact, has been made by the child, "A capital letter, because the first word of every sentence should begin with a capital letter," the teacher says, "Do it."

If a child has omitted the period at the end of a statement, the teacher asks, "What should you have placed after this statement? Why?"



She must insist on the answer, "A period, because there should be a period after every statement." The correction by the child then follows.

Do not let your questions calling attention to the error, be merely a signal for the child to correct it. It is quite as important that the child answer your questions as it is that he make the correction. Answer and correction together insure that he does the thing right and that he knows why he does it. Will not the frequent repetition of these answers finally make them perfunctory? Of course; so will the accompanying correct use of capitals and the period finally become perfunctory. But this is only another way of saying that the habit of using capitals and the period under the conditions given is formed. Errors in other things than the two for which this exercise is given, as in spelling, should be called to the attention of the pupil, and he should correct by making his copy like the original.

#### **VIII (35). Studied Dictation for Drill in Use of Capitals and Period**

Three minutes of real application should be quite time enough for pupils to prepare the lesson to write from dictation. See that each one applies himself to it as he is directed to do in his book.

Have pupils close their books. Let one pupil—not one of the best nor one of the poorest—go to a blackboard in plain view of the class. With the undi-

vided attention of every one, dictate a complete sentence, clearly, distinctly, and slowly. Have all pupils in concert repeat the sentence, clearly, distinctly, and slowly. Then let the one at the board write it. The others watch closely to detect any mistake.

Let each sentence be corrected as soon as written. Let the corrections be made just as directed in the last lesson. Pupils at the seats, as called upon, may indicate where there is an error, and the one at the board may tell, if he can, what the correction should be, and why; then he may make it. Or pupils at seats, as called upon, may tell what corrections to make, and why; then the one at the board, or some other, as directed, may make the corrections. Never fail to have given, by some one, the reason for the correct form before it is made.

Proceed in this way with each sentence. If there is time, erase the sentences from the board, and have them written and corrected again in the same way. This time let the dictation be taken by one of the poorer pupils.

Never break a sentence in the dictation, reading only two or three words at a time. The exercise is not on the writing of words, but of sentences. Given as directed above, it is not difficult for children to grasp and to hold in mind the whole sentence while they write it. Far fewer mistakes will be made when dictation is taken by sentences, rather than by words, or even by phrases. Do not

be swerved from this plan just because some children forget the sentence before they have completed it. Let them do better with the next one. Much practice of this kind in grasping sentences as wholes has a most important influence on the development of the sentence sense, of the feeling for a completed thought adequately expressed in a definite group of related words.

**IX (36). Unstudied Dictation to Test the Use of Capitals and Period**

The sentences below contain no word not used in 1, page 34, of the pupils' book. Hence, they should be able to spell every word without study. If you think it necessary, however, write on the board the two or three that may give trouble, let the children pronounce and spell them aloud, then erase them. Now dictate, as directed in the last lesson, these sentences. Let the children write on paper; it is a test exercise, in which each one should show what he can do absolutely alone. Let them understand clearly the two things for which the exercise is especially given, the use of the capital to begin every sentence and the use of the period to end every statement.

The little plant was sad.

She tried to grow.

The oak tree tossed his branches.

He was proud.

He looked down on the little plant.

Have the pupils correct their work at once, just as directed in a previous exercise (p. 49).

**X (36). Questions and the Question Mark**

Study with the children their first lesson on questions and the use of the question mark. Merely help them to study out and to understand the lesson for themselves.

Note that this is a type lesson, similar to the lesson on the use of capitals and the period. As that lesson taught everything that can be taught about the use of a capital to begin a sentence and a period to end a statement, so this lesson teaches all that can be taught about the use of a capital to begin, and a question mark to close a sentence that asks a question. The study and the practice now necessary to form the habit of correct usage in this matter must follow the principles and plan outlined in connection with Exercise VII (p. 48). Study that lesson again most carefully. The application of its teaching is fundamental to your success as a language teacher.

**XI (38). Copying Questions to Learn the Use of Capitals and the Question Mark**

Have pupils correct mistakes in this copying exercise at once. Begin the examination of their work as soon as they begin to write. Follow directions already given (VII, p. 49).

If a child has failed to place a question mark at the end of a question, ask: "What kind of mark should be used after this sentence? Why?" Insist on the answer: "A question mark, because a question mark must be placed after every sentence that asks a question." Then let the child make the correction at once.

### **XII (39). Using Capitals and the Period**

This is a lesson to be corrected as it is written, and according to previous directions (VII, p. 49).

### **XIII (40). Picture Stories**

(The toy shop picture, p. 41)

Make preparation for the study of this lesson with the children, as directed in Chapter One (p. 22). The number of distinct and interesting stories, that may be worked out of this picture is almost unlimited. The pupils' book and the supplementary work below suggest several; sketch in your mind the possibilities of several more stories, so as to be prepared to encourage every sign of originality that the children may show.

Help the children to understand and study the lesson as outlined for them in their book. The center of interest in any story that may be worked out is in the actions of the children before the window. Experience with the picture, however, shows

that pupils direct their attention first to the toys; hence the order of the questions in their book. When they have somewhat satisfied their own interest in the toys they are ready to consider the picture children, their relation to the toys and to each other. The children's own interests in the toys to which they first give expression prepare them to interpret sympathetically the interests of the picture children. Encourage such interpretation in working out the stories; for instance, let the pupils choose the presents they would select if they were the poor children.

Help the children to finish the stories suggested in their book, but let them do the thinking. This is the opportunity for them to show their originality; do not deprive them of the opportunity. Your function is to help them to express their conceptions in an orderly and effective way.

When the lesson has thus been worked out, have several children tell a complete story. Let each one choose his own standpoint, that of the rich or the poor children. Encourage originality in the stories—even in those told from the same standpoint. Do not let a child merely repeat from memory the story that another child has told; this has slight value and is not in harmony with the spirit and purpose of all this picture story work.

Without discouraging, try to prevent the children rambling in their story-telling, bringing in many

irrelevant details. Encourage concise, connected thought and statement, point and climax; let every statement advance the story a distinct point toward the climax. All of this makes for brevity.

Have children choose good titles for their stories.

### **Supplementary Work**

1. Have one of the poor children tell the story to his mother on his return home.

2. Let one of the rich children tell the story to his mother.

3. Let any one of the toys tell the story.

In order to tell consistently any of the stories above suggested the pupil must become as completely as possible the poor child, the rich child, or some particular toy, that he decides to represent. This is not a difficult thing for children to do when they understand clearly what is required and when you insist that they maintain to the end the character once assumed. Do not permit a child to begin a story in the character of a toy, for instance, and then forget his rôle and finish the story as a child — himself or one of the children of the picture.

Suppose the doll is to tell her story. It might run something as follows:

#### **THE DOLL'S STORY**

I was born in a far-off land called Germany. I came across the great ocean in a ship full of toys that were coming as Christmas

gifts for little boys and girls in America. I was taken from the ship to a large shop and placed in the wide window with ever so many other toys. But oh, how lonely I felt, for there was not another German doll in sight. How I wished some dear little girl would buy me and love me, O so much !

The day before Christmas three poor children came and stood before the window.

(It will be easy to finish the story, telling what the poor children said, the coming of the rich children, who bought the doll, who took it home, etc.)

After making sure that the children understand what is required, perhaps by working out with them the doll's story, let each child choose for himself the story he will tell — that is, the child or the toy that he will represent. Allow the children a few minutes, with their books open at the picture before them, to think out their stories. Then have told orally as many different stories by as many different children as time permits.

See that the children choose appropriate titles for their stories.

4. The story lends itself readily to dramatization. In the simplest form, the shop window and toys may be entirely imaginary, or sketches might be made of them on the blackboard. To make it more realistic, pupils might bring a variety of toys from home and arrange them in a "shop window." In addition to the six children representing those shown in the pictures, other children might take the parts of their mothers. Thus the whole dramatization could be



elaborated sufficiently for a Christmas entertainment.

5. Tell the story of a toy that wanted to be chosen but was not.

#### XIV (43). **More Picture Stories**

(Outside the garden picture, p. 45)

On account of the fundamental similarity in the stories suggested by this picture and those of the *shop window* picture, the children come to this study somewhat prepared. They should here show the results of their previous work.

Study with the children the lesson as presented in their book. Do not forget that they, not you, are to take the lead in thinking. Note that in the children's book, following the fourth question, suggestions are given for three distinct stories. Each of these suggestions may be developed something like this:

1. *Suppose the boy has no home.* Obviously he must find a home. Where? In this big house as an adopted son? With the gardener as his helper?

2. *Suppose the boy's father wants work.* How can the little girl help him to get work? If the boy's father should become gardener, where will the little boy perhaps live?

3. *Suppose the boy's mother is ill.* What will the little girl do? Will any one go to see the sick mother? What will be taken or sent to her? When she is better what will be done for her? What part will the boy play in all this?

These three are only a few of the many stories that might be told. Before developing any one of

these beyond the mere suggestion, have the children suggest as many other possible stories as they can. Encourage each one to think out his own story. Show them how to weave their thoughts together into a straightforward, complete story. To do this it will probably be necessary to work out with them, perhaps to tell them, one whole story as a model of form,—not of content. When they are ready, let several children tell their stories.

Children should be taught to give an appropriate title to every story they tell.

#### **Supplementary Work**

##### **1. Telling additional stories.**

An exercise may well be devoted to the thinking out by the children — with such help as they may need — and the telling of several stories differing materially from those suggested in the pupils' book, but involving, of course, the boy and the girl as the chief characters. Encourage each pupil to tell more than one story.

##### **2. The story may be easily dramatized.**

#### **XV (44). Telling True Stories**

Help children — as much as necessary, but no more — to put their answers to the questions in their book into good story form. If they are able only to answer these questions disconnectedly, show them how to join their thoughts, then let them reproduce the resultant story. They will quickly learn to connect their thoughts themselves.

**XVI (46). Studying the Poem, "Spring Waking"**

1. Read the poem to the children; bring out the meaning and the various and contrasted feelings as fully as possible.

2. Help the children to study the poem, following the questions in their book.

The poem is just full of delightful little scenes — the snowdrop curled up fast asleep in the dark ground with a blanket of white snow over all, the bright sun shining warm and calling cheerily to the snowdrop, the awakening, the popping of the little snowdrop out of her bed in her white nightcap, and all the rest. All these pictures the children must see clearly in their imaginations — this is not difficult if the matter is rightly handled; they must also feel with the sun and with the snowdrop, as the conversation between the two and the brief descriptions suggest. The questions in the pupils' book and the reading of certain lines are designed to help the children to see the scenes in imagination, and to feel with the sun and the snowdrop. Have them read and reread the lines suggested until you are sure from their emphasis and expression that they are expressing the feelings, the thoughts, the mental pictures that they are actually experiencing. This is reading; this is appreciating literature.

If any child has never seen a snowdrop, show one if you can. The next best thing is a picture or a

drawing on the blackboard, with such description as will enable the child to form an approximately correct mental picture.

Your skill as a teacher is shown in your insight and resourcefulness in aiding the children to utilize such experiences as they have had in their efforts to appreciate thought and feeling represented by printed words. For instance, it may help the children to a sympathetic appreciation of the snowdrop's part if you make reference to their feelings at the call to get up early on a cold morning. When they have finally made up their minds to arise, do they do it slowly, or do they "pop" out of bed just as the snowdrop did? After they are up and dressed and out in the cheerful sunlight, do they want to go back to bed again, or are they glad, as the snowdrop was?

The general lesson of the poem is quite similar to that of the myth, *The Little Plant and the Oak Tree*, the first story in this chapter. It will be a good test of the children's understanding of both the myth and the poem to see whether they will note the similarity. Perhaps a few questions, helping them to recall and to compare the myth with the poem, will be necessary.

#### XVII (50). Part Reading and Dramatizing a Poem

Let the teacher read the narrative parts of *Spring Waking* while two children take the parts of the sun and the snowdrop, like this:

**First Stanza.**

*Teacher :* A snowdrop lay in the sweet dark ground,  
*Sun :* Come out, come out !  
*Teacher :* But she lay quite still and she heard no sound ;  
*Sun :* Asleep, no doubt !

**Second Stanza.**

*Teacher :* The snowdrop heard, for she raised her head,  
*Sun :* Look spry, look spry !  
*Snowdrop :* It's warm here in bed.  
*Sun :* Oh, fie ! Oh, fie !

Such part reading is excellent preparation for dramatizing, which should follow the reading. The snowdrop may be covered with a white apron (the snow). The conversation between the sun and the snowdrop should follow the order and the ideas of the poem, but not necessarily the exact words. A third child might be introduced to represent the robin, who speaks or sings something like this: "Cheer-up, cheer-up! Snowdrop is awake! The air is growing warm! Cheer-up, cheer-up!"

**XVIII (50). Learning to Tell a Story**

Help pupils to work out an interesting, connected story from the poem, *Spring Waking*, following the suggestions given in the pupils' book. This is no trivial requirement of the pupil at this stage of his progress. He must get the thought from the poem in connected, progressive order, and then express it clearly and connectedly in his own language. It

will not do to make a dry, condensed statement of the main ideas of the story, as, "The snowdrop was asleep under the snow, the sun called her, and she got up." On the contrary, the story should contain rather more detail than the poem gives; especially may the conversation be elaborated to advantage. The expression should be appropriate; a colorless statement of facts does not make a story. The conversational parts call for animation and inflection; even something of dramatic action will aid.

In helping the children to work out the story, they may well take turns, one telling a portion, that one followed by another telling the next portion, and so on. Each child's contribution should be encouragingly criticized and suggestions for improvement made when necessary; then the child should try again until he has made his part satisfactory. This will help the children to form the habit of judging their own efforts critically.

#### XIX (51). Oral Reproductions

Have pupils tell the complete story of the sun and the snowdrop. This must not be mere perfunctory repetition. Each pupil should do his best; then his production should be definitely criticized by pupils and teacher, in a kindly way of course, and always with suggestions for improvement. Then each one following should try to retain all the good points of previous ones and to make improvements.

## CHAPTER THREE

**BEFORE** taking up this chapter with the children, master its content and purposes yourself. Study it thoroughly both in the children's book and in this Manual so that you may understand clearly what you are to do and what the children are to do — alone, and under your guidance. Compare carefully the exercises of this chapter in content, form, and purpose with the work already done in previous chapters. Read again the introductory paragraphs of Chapters One and Two (pp. 7-8, 35-36); they apply equally here.

Several things that you should observe in this preparatory and comparative study:

1. In the continuation of the several different types of work already begun — reading, dramatizing, oral story telling, and the rest — there is gradual and constant advance in the opportunities and demands made upon the children for original, independent thought and effort. For examples, they must learn to take the initiative more and more in the preparation and execution of a dramatization; to study more independently; to use more originality in conception and expression.

2. Copying and dictation are used always with definite purpose — usually to teach, fix, and test pupils' mastery of the use of various language forms.

**3. The new work presented in this chapter:**

- (a) **Titles — studied, copied, and written from dictation; making and writing original titles.**
- (b) **The first lesson in written reproduction of a story.**
- (c) **Copying, memorizing, and writing poetry from memory.**

**I (52). Reading the Story, "Mabel and the Fairy Folk"**

Let the teacher read this story to the children, and read it so well that every one will be inspired to read up to the teacher's standard, when he has the opportunity. Even teachers cannot do their best without practice and rehearsal.

Now have the story read in dialogue form by the children. Thus, in the first part, "Mabel and the Fairy Queen," have one child take the part of Grandmother, another the part of Mabel, and a third that of the Fairy Queen, each one reading only what is said by the one he represents. All short explanatory parts that are not generally necessary to the understanding of the conversation, such as, "said Grandmother one morning," should be omitted. Longer descriptive or narrative parts, like the fourth, sixth, eighth, the end of the ninth, and the tenth paragraphs of the first part, should be read by a child designated for this, or better, in this first exercise of the kind, by the teacher.

For the second part, "Mabel and the Brownies," five children are necessary to take the parts of



Grandmother, Mabel, and three Brownies. For the last part, "Mabel and the Elves," five children are also necessary for Grandmother, Mabel, and three elves.

To take any of these parts well, the one taking it must have some rather clear conception of the character of the person he is trying to represent. Without that conception, it is manifestly impossible to speak intelligently as that person did. What kind of person was Grandmother? Mabel? the Fairy Queen? What kind of people were the brownies? the elves? Discuss these matters briefly with the children before their reading begins. It is not necessary that there be agreement; it is important that each one have some conception of the character of the persons who speak in the story, and whose conversation is now to be taken by the children.

Discuss with the children the rendering of the several parts, to bring out clearly—in a way that every child can understand—the good features of each one and those features needing improvement. With every child knowing just what improvements in each part are to be made, have the story reread—a section at a time—by children who have not previously taken part. Let the listening children determine whether each desired improvement has been made. Do not leave the story, or any part of it, until the improvement determined upon has been

made, until the children recognize that it has been made, even if you have to make this improvement yourself.

## II (55). Dramatizing "Mabel and the Fairy Folk"

Have the story read once again, in dialogue form as before. Let the principal parts be taken by children who took minor or no parts at the previous readings. Let the reading be the very best of which the children are capable.

This, with the previous readings, should be sufficient preparation for the dramatizing. The pupils must be made, from the beginning, to feel large responsibility for a successful dramatization; and yet, *on no account must they be allowed to fail*. This means that the teacher must have clearly in mind, at the outset, just how the dramatization may be arranged and carried out in its every detail. It means equally that *the teacher must hold her conceptions severely in reserve*. The teacher's conceptions are for her own use, not for the direct use of the pupils; they are to enable the teacher at every point, and without hesitation, to ask the question, to give the hint or the suggestion, that will enable the pupils to make and to carry out their own plans for the dramatization.

So give to your pupils—and do this with confidence—the initiative in assigning the parts, in locating the different scenes, and in suggesting the

scenery—spring, pitcher, trees, flowers—which may all be imaginary. Recall the directions and suggestions given for dramatizing in previous lessons. (See pp. 14, 38.)

### III (55). Oral Questions

Allow the pupils not more than eight or ten minutes to prepare this exercise; even five minutes of application is vastly better for them, and will give better results, than will a half-hour of dawdling. See to it that they are concentrating their attention every instant on the work before them. Remember that they are just beginning to learn how to study; it is a critical time. If you take this study period as a convenient time for you to do something not connected with the pupils' study, if you forget them for fifteen minutes, then find, on inquiry, that none of them has "had time" to get through with all the questions, if you then allow them a "few minutes more,"—while you continue with your own affairs,—and if, finally, when you take up the recitation, you find wandering attention, little interest, and less knowledge, do not be in the least surprised. That is just what you should expect with that kind of preparation. And if you permit such study periods regularly, frequently, or even occasionally, and if later you hear grammar teachers, high school teachers, and college professors complain that their pupils have never learned to study, to concentrate their

minds on the task before them, do not be surprised. You might have foretold this result, because in those pupils' first study lessons you did all that could be done then to bring it to pass.

The pupils' study period — particularly when pupils are just learning how to study — demands the undivided and concentrated attention of the teacher. The pervading influence of this example, were there really nothing for the teacher to do, would be abundant warrant for it. But the teacher thus concentrating her attention on her studying pupils will be fully occupied; this pupil will need a hint or a suggestion, that one a question, another a bit of encouragement, still another perhaps a sharp recall to his task, and so on. The teacher must realize that the habit of concentration — or of dissipation — which the pupils are now forming, is of infinitely more importance than is the learning of the lesson before them.

At the end of this brief but concentrated study period — it is not at all necessary to wait for every pupil to have answered to himself every question — have all books closed, your own as well as the pupils'. Ask questions to bring out systematically and progressively the main ideas of the story; see that your questions include most of those that the pupils have been studying in their book. Do not fail to have the pupils ask at least the questions they were directed in their book to prepare; en-

courage them to ask others. Do not, however, permit questions or comments that are irrelevant. Train to concentration of thought, and give a constant example of it; this is just as important in the recitation as in the study period.

### Supplementary Work\*

The story, *Mabel and the Fairy Folk*, may be reproduced orally. The reading, the dramatizing, and the study should have prepared pupils to do this well. Recall the directions and suggestions about oral reproduction already given (pp. 16, 42). Supplementary work, if undertaken at all, must, of course, be just as well done as though it were regular work.

### IV (57). Writing Questions

Give your undivided attention to the pupils while they write the questions as directed in their book. First, see that every one understands what his book tells him to do; then see that he does it as quickly and as well as possible. Let the quicker pupils keep busy, by writing more than three questions. Do not give more than eight or ten minutes to this part of the lesson, even though not all pupils complete three questions.

\* From this point on, supplementary work will be suggested frequently. This work is what the designation of it indicates; none of the regular work depends upon it. It is offered for teachers to use in their discretion, whenever time permits, or the needs of their class make it desirable.

Impress upon the children the necessity of asking good, sensible questions. Give individual suggestion and help to those who need it.

Now have papers exchanged, questions read, and answered orally, as follows: A child reads a question. If it is correctly written, he answers it in a sentence; if anything is wrong about it, he says, "I shall not answer this question, because ——" (giving the reason, as, "it does not begin with a capital letter"). Other questions are read and answered, or rejected, in the same way. The teacher should be in a position to see what mistakes, if any, the pupil reading makes.

### Supplementary Work

1. Have papers read and answered that, for lack of time, may not have been taken up at the regular exercise.

2. Have questions corrected by pupils who wrote them, giving reasons for their corrections, as directed in Chapter Two (VII, p. 48).

3. Distribute the pupils' papers, which have been preserved for the purpose. Let pupils write answers to the questions, making a complete sentence for each answer. They should be reminded of the correct beginning and ending of statements. If this exercise is given, it must be carried out and corrected just as carefully, and in the same way, as a regular exercise.

**V (58). How Titles are Written**

Study this lesson with the pupils, making sure that they understand it, but giving only such direct help as may be necessary. This lesson contains the model for the study of titles.

**VI (59). Copying a Story**

The purpose of this lesson is to give the pupil drill in writing a title properly and to review the use of capitals to begin sentences, the period to end statements, and the question mark to end questions. On the blackboard, or on a sheet of paper held up before the class, show pupils: (1) where to place the title (in the middle of the page), (2) the space to leave between the title and the first line, and (3) the indentation of the first line. About the indentation of the first line, it will be sufficient at this time to tell and show them that there should be left a space of about one inch between the edge of the paper and the beginning of the first line, while that between the edge and other lines should be only half as much. The subject of margins will be taken up later.

As the pupils copy, the teacher should be moving about among them, helping them, by a hint or a question, to avoid errors and to make corrections when necessary. The corrections are to be made as previously directed (p. 49).

## VII (60). Dictation: "The Trees and the Woodcutter"

The purpose of this exercise is to test and to apply the pupils' knowledge of the writing of a title and the correct use of capitals, period, and question mark. Dictate the story already studied and copied, *The Trees and the Woodcutter*. Let the exercise proceed like this:

*Teacher:* This is the title, *The Trees and the Woodcutter*.

Pupils repeat the title, *The Trees and the Woodcutter*, slowly and distinctly in concert. Then all write.

*Teacher:* This is the first sentence, *A woodcutter*, etc.

Pupils repeat the sentence in concert, then write it.

*Teacher:* This is the next (or second) sentence, *The trees*, etc.

Pupils repeat and write.

The other sentences are dictated, repeated, and written in the same manner. It is worthy of note that whenever speaking of a sentence, the teacher uses the word "sentence."

Pupils must be trained to concentrated attention in taking dictation. As a rule, the teacher should give a sentence only once; pupils should repeat only once. Sentences must be given as wholes, never broken up into words. If your pupils are not yet capable of taking this dictation in this way, simplify and shorten it. Two short sentences can easily be made of the first rather long one; the rest may be abbreviated and changed. Thus simplified, it might read as follows:



A woodcutter went into the forest. He asked the trees to give him a handle for his ax. The trees gave him a young ash tree. He made a handle of it. Then what do you think happened? The woodcutter began to cut down the trees. Soon all the tall trees were laid low. Were they not well punished for giving up their little brother?

Read again carefully the suggestions about dictation (p. 50).

Let the exercise be corrected at once, as directed in Chapter Two (p. 51).

This correction should take but a few minutes, if the teacher is accustomed to see quickly and to work rapidly. Pay especial attention to the correction of any mistakes in the title, as this is the new subject which is being taught. If a child has omitted a capital, insist that he give an exact and full statement of the reason for using it, thus, "*The* should have been begun with a capital because it is the first word of a title," or, "I should have begun *trees* with a capital because it is an important word of a title."

### VIII (60). Copying Titles

The corrections of errors by the pupils should begin as soon as the first title is copied. The teacher passes about among the children as they work, and calls their attention to errors, as directed in Chapter Two (p. 49, VII). The reason for the correction must always be insisted upon before the correction is made by the pupil.

**Supplementary Work**

Write lists of titles upon the board for pupils to study and to recite upon. These may also be copied, and the work corrected.

**IX (61). Writing Titles from Dictation**

Dictate the titles copied in Section VIII, p. 60. Have work corrected at once.

**Supplementary Work**

Without study by the pupils, dictate several easy titles taken from stories in the reading book. Difficult words should be spelled orally before pupils write them. One pupil may write at the board, while others look out for errors, or all may write at their seats. In either case, errors should be corrected, and reasons given for every correction, just as conscientiously as though this were regular instead of supplementary work. Better omit the supplementary work altogether than to let it be done shiftlessly.

Some pupil may call attention to the fact that in some printed titles capital letters are used throughout. If this should happen, it would be well to have pupils examine titles in several of their books. They will probably discover that in some books the first letter of some words of the title is larger than the other letters, though all are capitals. When such is the case, let them discover, if they can, that

the words beginning with the large capitals are the first and important words of the title.

It may be easily explained that the rules given in the pupils' book concern written not printed titles.

#### X (61). Giving Titles to Pictures

Prepare pupils to make good titles by studying with them possible titles of pictures in Chapters One and Two. Get the children to give as many titles as possible that they think suitable for these pictures. Write all titles given on the blackboard. Criticize each, rejecting the poor ones and retaining the good ones. For example, such titles as the following may be suggested for the *garden wall* picture:

THE BOY POINTING. (Poor, because it does not recall the picture as a whole, nor does it suggest any story that can be easily read from the picture.)

THE LADDER. (Poor, for reasons just given.)

THE GARDEN WALL. (Rather poor; suggests little.)

THE CHILDREN WHO CLIMBED TO THE TOP OF THE GARDEN WALL. (Better than the preceding, but too long.)

"O LOOK!" (Good; it arouses interest at once and suggests something of the story.)

SEEN FROM THE GARDEN WALL. (Good, for reasons just given.)

#### XI (61). Picture Stories

(Santa Claus picture, p. 63)

Let the pupils study the lesson in their book alone; it should not be too difficult for them after the picture stories they have told in preceding

chapters. After the study, allow several to tell their stories in their own way, just as they have thought them out. Then you may offer suggestions for improving the stories. Probably suggestions will be chiefly needed to aid the children in putting their stories into better form.

Perhaps some stories will run something like this:

It was Christmas Eve. Will, Dick, and Lucy hung their stockings by the fireplace and went off to bed.

"Don't go to sleep," said Dick. "Let us go into the sitting room and wait by our stockings till Santa Claus comes, and then we can tell him just what we want for Christmas."

"Good!" said Lucy. "I want to tell him just what kind of doll I want."

"No," said Will. "Don't go. Santa does not like children to watch for him."

But Dick and Lucy would not listen to Will. They crept softly into the sitting room and sat down before the fire to wait for Santa.

Perhaps the remainder of the story will answer the following questions:

How long did they have to wait?

At last what did they hear?

What did they say?

What did Santa say when he saw them?

("Ah, ha! There are Dick and Lucy waiting for me. I'll go away and come back after they are asleep.")

What did Santa Claus do?

How did Dick and Lucy account for the noise they had heard? (The wind, snowslide, etc.)

What did they do?

When Santa returned what did he put in Dick's and Lucy's stockings to show them that he did not like them to wait for him?

What did he give Will?

Did the children ever wait up for Santa Claus again?

### **Supplementary Work**

Have the Christmas story told from different standpoints. Let the children choose freely who they will be; then see that they keep to their chosen characters consistently in telling their story.

1. Let the little boy who watched for Santa tell his story next day to one of his friends.

2. Let the little girl tell her story to one of her friends.

3. Let Santa Claus tell the story as one of his Christmas adventures.

See that every story told is given a suitable title.

### **XII (62). More Picture Stories**

(The monkey and the mirror, p. 65)

After the pupils have studied the lesson in their books alone for a few minutes, let several of them try to tell the story. Help them only as much as is necessary to bring their ideas into connected, progressive order.

Encourage all signs of originality. Work for brevity, life, point. If the children's stories soon get to be all alike and expressed in the same lan-

guage, you may be sure that they are not really telling their own stories, but merely parroting the stories of others. That must be stopped, even if, as a last resort, you have to stop the exercise to do it.

As soon as the children's originality seems about exhausted, tell them this Æsop fable.

#### THE DOG AND HIS IMAGE

A dog with a piece of meat in his mouth was one day crossing a stream. Looking down into the clear water he saw his own image. The silly dog thought he saw another dog with another piece of meat. He made up his mind to get the second piece of meat, so he made a grab at his own shadow. But, in trying to get the image of a piece of meat, he lost the real piece he already had.

This fable will serve as a model. It will stimulate the slower, less imaginative children; it will show the more original how to arrange and present their ideas effectively. It will add a bit to the literary material that all children should be accumulating.

After this fable has been told, discussed, and compared with the stories suggested by the *monkey and mirror* picture, have several children — particularly some of the slower ones — tell their stories of the monkey. Note the effect of the fable on their rendering.

Have every child give an appropriate title to his story. As an attractive or suggestive title is an important part of any story, it is worth while to spend a good deal of time in criticizing, modifying,

and comparing titles until the best one is found. Not all the stories, if they have any considerable individuality, should be fitted with the title, *The Monkey and the Mirror*; there might well be stories that such titles as these would fit better: *The Greedy Monkey*, *The Two Monkeys*, *The Mirror's Trick*, *What the Candles Saw*, *He Will Know Better Next Time*, *He Will Never Do That Again*.

### XIII (66). Telling True Stories

Help children to make stories of their experiences suggested by the questions in their book. (See p. 44.)

### XIV (67). A Class Exercise in Written Reproduction

Tell the children the following story:

One night some Indian children saw a star fall into a pond. The next morning they found a new flower growing there. It was sweet and white. It had a golden heart like a star. This was our first water lily.

Let the exercise proceed somewhat as follows:

*Teacher:* What would be a good title for this story?

The children are allowed to decide on one of several good titles that will undoubtedly be given by them, such as *The Star*, *The Water Lily*, or *The First Water Lily*; perhaps they decide on *The Star*.

*Teacher:* I will write the title on the board if you will tell me just how to do it. (Pupils must be required to be definite and exact.)

*First Pupil:* *The*, capital T-h-e ; *The* begins with a capital because it is the first word in a title. (Teacher writes.)

*Second Pupil:* *Star*, capital S-t-a-r ; *Star* begins with a capital because it is an important word in a title.

*Teacher:* Give me the first sentence of the story, telling what the Indian children saw one night.

(The teacher should insist on a good, clear sentence ; it may well not be the same as the one used by the teacher in telling the story.)

*Third Pupil:* One night some Indian children saw a star fall.

(Of course this is only a sentence that may be given. After any satisfactory sentence for the beginning of the story has been given, have that sentence repeated by the class in concert. Then let the children stand, a row at a time, and each child in the row give, in his turn, directions for writing the word of the sentence that falls to him. The teacher writes as directed. No time should be wasted in calling pupils by name, or even in calling "next.")

*First Pupil:* *One*, capital O-n-e ; *One* begins with a capital because it is the first word in a sentence.

*Second Pupil:* *Night*, n-i-g-h-t.

*Third Pupil:* *Some*, s-o-m-e.

*Teacher:* *Indian*, capital I-n-d-i-a-n ; *Indian* begins with a capital because it is the name of a people. (This is all that it is necessary to tell the children now ; later they will learn about the use of capitals to begin proper names.)

In this manner the work continues until all the words of the sentence have been spelled by the pupils and written by the teacher. Finally, some pupil concludes the dictation with this statement : "There must be a period at the end of this sentence because it is a statement." The exercise is continued with other sentences similarly dictated and spelled by the children and written by the teacher, somewhat as follows :

*Teacher:* Give the second sentence, telling where the star fell.

*A Pupil:* It fell into a pond.

(Teacher writes as children spell the words.)



*Teacher*: Give the next sentence, telling what the Indian children found the next morning.

*A Pupil*: The next morning the children found a new flower.  
(Children spell ; teacher writes.)

*Teacher*: Give the next sentence, telling what kind of flower it was.

*A Pupil*: It was sweet and white, and it had a star in its heart.  
(Children spell ; teacher writes.)

*Teacher*: Give the last sentence, telling what this new flower was.

*A Pupil*: This flower was our first water lily.  
(Pupils spell ; teacher writes.)

When finished, the story on the board may be something like this :

#### THE STAR

One night some Indian children saw a star fall. It fell into a pond. The next morning the children found a new flower. It was sweet and white, and it had a star in its heart. This flower was our first water lily.

Of course no reproduction will work out exactly like the above. The teacher should make no effort to have it so. This exercise is given merely to show concretely and in detail the essential features of any exercise of this kind which is to be effective. Some of these essential features may be summarized as follows :

First, clear, definite, and complete thoughts must be aroused in the children. Each thought must be expressed in a sentence. Thoughts and sentences must be arranged in logical order. The word

“sentence” is to be used by teacher and pupils whenever speaking of a sentence.

Second, the exercise must engage the attention and activity of the whole class. A few of the brightest children must not be allowed to do all, or even most of the work. It is all within the capacity of every child in the class; the slow and the dull must be made to do their full share. If this is not done, they will become still slower and duller; they are not yet too dull to observe that others are depended upon for all the work — if such be the case — and they respond as any one would do under similar conditions, with inattention and lethargy. The exercise, especially the spelling and writing, should be conducted rapidly, with energy and snap. Every child should be taught to be ready and to respond promptly when his turn comes, without waiting even to be called upon.

Third, every word should be spelled in the first exercises of this kind. Later, the spelling of only the more difficult words need be called for. It is to be remembered that most mistakes made in written spelling occur in the common, much-used words.

Fourth, every exercise of this kind is to be made to afford the best kind of drill in the correct use of capitals and marks of punctuation, as these are taught.

Finally, and in a word, the exercise is training the children to think clearly and connectedly, to express their thoughts clearly and definitely, and to put that expression into mechanically correct form.

**Supplementary Work**

Have reproduced in the same way the story, *The Trees and the Woodcutter*. (Pupil's book, p. 58.)

**XV (67). Copying Story from the Board**

Let the children copy the story, *The Star*, from the blackboard. Before they begin, direct their thoughts to certain things which the copying is designed to make habitual. This may best be done by asking such questions as these:

With what kind of letter does the first word of a title begin?

How do the important words in a title begin?

How does the first word of every sentence begin?

With what does every statement end?

Have pupils correct any mistakes at once, as directed in previous lessons. Do not fail to get a clear statement of the reason for every correction before the pupil makes it.

**XVI (67). Studying a Poem**

Read the poem, *Autumn Fires*, to the children; read it so that they will see the pictures that each stanza paints; read it so that they will feel the atmosphere and the spirit of it. Have the children read it, individually and in concert.

Study with the children the questions following the poem. Ask other questions; encourage the children to ask questions and to make comments,

remembering that only relevant questions and comments are allowable.

After the children have studied the last stanza for a minute or two, as directed, let as many as can say it, recite it aloud, the others listening. This repetition will help to fix it in the minds of the slower children who have perhaps not learned it alone. After several have repeated it, the whole class may say it together.

#### XVII (69). *Writing a Stanza from Memory*

This is a lesson for the teacher to study with the children. Try to insure a reasonable degree of success in writing the stanza from memory. This may be done by seeing that the children try to recall the stanza as they are directed to do in their book; that they look back to it, and study it carefully, if this seems necessary. It will do none of them harm and it may aid many to have the stanza repeated once or twice in concert, before any try to write it from memory. Ask about the beginning of each line and the mark at the end. In all of this, remember that the best time to correct mistakes is before they occur.

See that the pupils correct any mistakes by comparing their copy with the original.

Look over their statements to see that they are correctly written and punctuated. Have any errors corrected, as directed in previous lessons.

## CHAPTER FOUR

THE careful preliminary study and comparison of the work provided in this chapter with that already given in preceding chapters — a study which should invariably be made before entering on the work of any chapter with the children — should impress you, among other things, with the following:

1. The different kinds of exercises, once introduced, are kept up from chapter to chapter. Instead of becoming monotonous they become more interesting as children gain in power — in originality and independence. As examples, note the varied stories, fables, and myths, all intensely interesting, that furnish material for conversation, study, dramatizing, and reproduction; the use of riddles (Chapter Two) in the study of questions, statements, and their marks of punctuation; and the game of names (Chapter Four) in teaching the writing of proper names.

2. Increasing originality and independence is expected of the children in all the exercises — reading, study, dramatizing, reproducing.

3. The distinctly new work consists of the following only:

- (a) The use of capitals in the writing of proper names.
- (b) The use of *their* and *there*; of *to*, *too*, and *two*.

I (71). Study and Oral Reproduction of the Fable,  
"The Four Oxen"

This is a lesson for the pupils to study carefully in preparation for the oral reproduction. In their book, they are told, in considerable detail, how to study the lesson. It is of the utmost importance that they study it systematically and carefully, as directed. Probably many of them will need some help,—a hint, a word of encouragement, a bit of stimulus. This help should be individual; it should be just sufficient—not too much—to enable the pupil to do for himself.

Just because this lesson culminates in the oral reproduction of the story, do not fall into the grievous and common error of accepting—even of encouraging—the memorizing of the words by repeated reading, by concentrating attention on these. It is quite possible for a child, with two or three minutes' study, to reproduce this story glibly, without having really read it, without having constructed the picture in his mind at all. It is even possible for the same child to answer the questions asked in his book, and other similar questions. He does this merely from word memory. This possibility will become actuality in many cases, and that, too, with the most capable children, if the teacher permits it.

Does a child hesitate and grope for a word? Do you help him by giving him a word, *the next word*?

Does he, for instance, recite the first two sentences of the story of the four oxen and the lion in the words of the book? Does he start the third sentence, "But whenever ——" and stop; do you, or does some pupil, help him out by saying, "the oxen"? Words, words, words! Such an exercise is worse than a waste of time and opportunity; it is positively pernicious. It is training the child's mind to carry on its processes with forms that lack substance, with husks that cover no kernels; it is starving instead of feeding the mind; its end is mental vacuity, at best, or at worst, the ability to talk without saying anything.

In a word, there is little or no value for the child — there may be positive harm — in memorizing and reproducing the words of this story. There is much value in studying the story as the child's book directs. By such study, the child is learning really to read, to form in his mind the thoughts, the pictures, which the words describe; to hold those pictures in mind, to examine, to analyze them freely; and, finally, to describe the pictures in his own fitting words.

When it comes to the recitation, this must be conducted in harmony with the study that has preceded. Encourage pupils to use their own language; commend originality of expression. Insist, only, that the essential facts of the story be observed. Encourage free and full expression, but put no premium on verbosity. Do not commend a child for much speaking, but for speaking effectively.

Study again the suggestions and directions given in previous chapters for conducting exercises in oral reproduction (pp. 16, 42, 63). In the criticism, be especially careful that every child knows just wherein his work was good and wherein it should be improved. In every effort at improvement, whether of his own previous performance, or of the performance of another, make sure that the child has a clear conception of what he is trying to do.

### Supplementary Work

Let the children study in a similar manner and reproduce any short, suitable story. Some of the stories already given in their book may be used, as *The Blind Men and the Elephant* (p. 18), or *The Trees and the Woodcutter* (p. 58).

### II (73). *Their and There*

Study this lesson with the children. Just before they copy the sentences, filling the blanks, give them several sentences, orally, containing *their* and *there*, and have them tell which word is used, spelling the word and giving the reason for its use. For illustration :

*Teacher* : The naughty kittens have lost *their* mittens.

*Pupil* : Their, t-h-e-i-r (spelling) ; because in that sentence *their* means *belonging to the kittens*.

*Teacher* : Look up, little kittens, *there* are your mittens.

*Pupil* : There, t-h-e-r-e ; because in that sentence *there* means *in that place*.



Have pupils correct their written sentences as a part of the exercise. Let them give the reason for every correction before making it, as already directed (p. 49). For example, if a child has used *their* in the second sentence, he will say, when he discovers his mistake, "I should use *there* in this sentence, because it means *in that place*," and make the correction.

### Supplementary Work

1. Additional sentences, with blanks to be filled with *there* or *their*, may be written on the board.

2. Pupils may make original sentences, using *there* or *their* in each. Teacher may assign subjects about which to make these sentences, as, *boys and marbles, girls and hoops*.

This work must be carefully done and *rapidly corrected*. Neglect of the correction makes pupils careless of errors, and their repetition fixes the habit. If you have not time to see that these exercises are done correctly, do not give them. They cannot be safely used to "keep pupils busy"; it were far better to let the pupils go out to play. These exercises should never be required of pupils who already have the habit of using these two words correctly; no improvement is possible, so such exercises are a waste of pupils' time at best. At worst, they invite careless work, and foster the formation of bad habits; they make too little demand on the pupil to hold him up to his best.

### III (75). Writing the Story, "The Four Oxen"

See that each child understands how to study the story preparatory to writing it. See that each one does study it as directed. Give individual help when needed.

Do not try to keep the children together in this study. It is an individual matter. Some will know how to spell all words with little or no study, others will have to study many words; some will be prepared to write much sooner than others. All should be provided with paper and pencil at the beginning of the exercise; each one should be allowed to write as soon as he thinks he is ready.

In this preparation, and in the writing of this story, the children will need your full attention. Watch especially the work of the poorer pupils. Anticipate their tendency to disregard the division of the story into sentences, by having them write complete answers to a series of questions suitable to bring out connected statements, as:

Where did the four oxen feed? (Four oxen fed together in a field.)

What did a lion try to do? (A lion tried to kill one of the oxen.)

What did the oxen do? (The oxen stood together and shook their horns at the lion.)

Do not hamper with such questions the work of any child who is able to write good sentences with-

out them. They are but crutches, to be leaned upon only as a last resort.

Each child's paper is to be criticized for the following:

1. The completeness and clearness of the story.
2. The use of capitals and period.
3. The spelling.
4. The appearance of the paper, — arrangement, neatness, penmanship.

Criticizing—let it always be remembered—means commending, when that is possible, quite as much as it means censuring, or pointing out faults.

While the points for criticism, as given above, may, at first thought, seem rather numerous and formidable, a moment's reflection will show you that they are merely the result of the briefest analysis of the essentials in which the goodness or the poorness of the child's work consists. It may seem simpler to say to the child, "Good," or, "Poor; try to do better next time." But such criticism is simple only for the teacher; for the child, it is merely the source of unintelligent pleasure or discouragement. It is not enlightening; it does not point the way to definite and sure improvement.

A paper may be neat in appearance, correct in spelling, and in the use of capitals and period, but lacking in completeness or clearness of statement. This the writer, or any other child, may be made to see by questioning, or by comparing the paper with

another that is complete and clear. So may the quality of any paper, in the other respects, be brought out clearly to every child, by questioning and by comparison. Of course, the comparison of papers must be made tactfully.

It is true that such definite, detailed criticism means much painstaking work for the teacher. It is easier to gather up the results of the pupils' efforts, glance them over, make a few general comments on the papers as a whole, and drop them all quietly into the wastebasket; and this process may be repeated, day after day, with little exertion or thought on the teacher's part. But this is not teaching children to think or to write; it is not teaching them to take any intelligent satisfaction or interest in their work.

Progress in language may be just as sure and almost as definitely noticeable as progress in learning the multiplication table. But such *progress depends upon the intelligent doing of definite things* every day, in every exercise; upon the intelligent and definite criticism of the pupils' definite efforts; and upon definite, intelligent attempts to do definite things better at each trial. The pupil must be held up to his best all the time; he must be made to apply everything that he has learned, and to apply it not merely in the lesson in which he has learned it, but whenever there is occasion. Thus does the child become helpfully critical of his own work. He

takes intelligent delight in the realization of his growing powers.

Each pupil should correct his own work, if possible at once. (See directions, p. 49.)

### Supplementary Work

In most classes it will be advisable soon to have another short story reproduced in writing. For this reproduction the following story may be used. Let this be written upon the board, studied by the children under the teacher's direction, and finally written and criticized as has just been directed.

#### THE FIRST FOUNTAIN

Flora was a little girl who liked to play in the water. One day she was wading in a little stream. She played until she grew tired. Then she tried to step out on the bank. But her feet were held fast. Her hair became little streams of water. A fairy had turned her into a fountain.

#### IV (76). The Use of Capitals in Writing the Names of Persons

The one new point in this lesson is the writing of personal names with capitals; the rest is a review of the use of capitals in titles and at the beginning of sentences, and the use of the period at the end of statements. See that the pupils study the lesson through carefully as directed; test them upon this in oral recitation.

Then tell them about the *game of names* de-

scribed and to be played in the next lesson. As a preparation for this, have every child write his name on the blackboard; let only full names be written, not initials. Have the names spelled from the board by the children, each child spelling the name of some other child. Call attention to the capital beginning every name, and insist that the child spelling say "capital" before naming the first letter of a name.

Leave the children's names on the board until the next lesson, or better, rewrite them yourself in columns as they are spelled from the board by the children. Let the pupils understand that those who learn how to spell the largest number of names correctly before the next lesson, and who are careful about the capitals, will be most successful in the game.

#### V (77). The Game of Names

The game of names is played as follows:

*Harry Brown*: Mary Smith, spell my name.

*Mary Smith*: Harry Brown, capital-H-a-r-r-y, capital-B-r-o-w-n.

John Pope, spell my name.

*John Pope*: Mary Smith, capital-M-a-r-y, s-m-i-t-h.

*Mary Smith*: No, that is not the way to spell my name.

Frank Ball, spell my name.

*Frank Ball*: Mary Smith, capital-M-a-r-y, capital-S-m-i-t-h.

Charles Marsh, spell my name.

And so the game continues as long as desirable. The one who makes a mistake loses his chance to

call upon another. If the one whose name is misspelled does not notice the mistake at once, and calls upon some one else to spell his name, any other child may note the mistake, by saying, "No, that is not the way to spell ——'s name," and spell the name correctly. Then the child making the correction may call on another to spell his name.

#### VI (77). **Writing Names**

Have pupils correct mistakes as part of the exercise, giving reason for correction.

The second part of the exercise, writing the names of as many classmates as possible, may be turned into a game. Allow a certain number of minutes for this, say ten. The one that writes the largest number of names correctly wins; incorrectly written names are not counted.

#### **Supplementary Work**

1. Pupils may write names from dictation.
2. They may write a certain number of names, either of people they know, or names that they may invent.

#### VII (77). **Copying**

For directions and suggestions regarding the supervision of an exercise in copying and the correction of errors, see p. 48, VII. The teacher must work with the children throughout this exercise.

## VIII (78). Dictation

Give pupils not more than two minutes to look carefully at and to read to themselves the story, *Kindness* (p. 76), in preparation for writing it from dictation. That they may have prominently in mind the principal things on account of which the dictation is given, ask the following questions:

Where are capital letters used in titles?

With what kind of letter must every sentence begin?

With what mark must every statement end?

With what kind of letter must every name of a person begin?

How are these words spelled (giving those that you think may cause trouble)?

Dictate complete sentences. Dictate slowly and distinctly. Secure perfect attention and expect pupils to get the sentence from a single dictation. Have pupils repeat the sentence distinctly, in concert, before beginning to write. Have errors corrected as part of the exercise. For further directions and suggestions about dictation exercises and the correction of errors, see pp. 48-50.

IX (78). The Use of *Two*, *Too*, and *To*

Study this lesson with the children. It is easy for them to learn when to use *two*, the word meaning a number.

The use of *too* is not so easy to express. Children will learn it better from example than from



rule. Have them study carefully the sentences given in their book in which *too* is used. Make for them other similar sentences, orally, and have them give the spelling of *too*.

The use of *to* is still more difficult to explain, and no explanation should be attempted. The best practical rule for the correct use of these troublesome little words that can be impressed upon the children is that they should *use to only when two or too will not do*. *Two* is almost never, *too*, seldom, mistakenly used; the tendency is to use *to* indiscriminately. Insist that the children never use *to* until they are sure that it is not *two*, nor *too*, that they need.

Before the children copy the sentences, filling the blanks, dictate to them many sentences in which *to*, *too*, and *two* are used. Have the pupils decide which word is used and spell it orally. Teach them to think of the sentences given in their books as types with which they can compare other sentences when in doubt. For instance, perhaps you have given the sentence, "You have torn your book; it is *too* bad." A child may spell the word *too*, *t-o*. Let him recall the sentences in his book: "The chair is *too* high;" "I go *to* school *to* learn." Which *too* is used in *too bad*? Is it like *too high*, or like *to school* or *to learn*?

Have errors in copying the sentences and filling the blanks corrected as part of the exercise. As

reasons for the correction may be given in the case of *two* that *it means the number two*; in the case of *too*, that it is *like too big, and too high, or like you, too*; and in the possible case of *to* that it is neither *too* nor *two*.

### Supplementary Work

1. Write on the board several connected sentences with blanks for the words *to*, *too*, and *two*. Let pupils copy and fill blanks. Do not give puzzling sentences.

2. Give pupils a subject, as *The Cat and Her Kittens*, and let pupils write three or more connected sentences on that subject, using the words *to*, *too*, and *two*.

Observe strictly what has been said about supplementary work (p. 70).

### X (80). Dictation to Drill and Test the Use of *Two*, *Too*, *To*, *Their*, and *There*

In preparation for the dictation of the sentences below, which are to be written, give several sentences using the words *to*, *too*, *two*, *there*, and *their*, and have pupils spell orally the word that is used.

Two little kittens were lost.

Their mother had told them to stay at home.

They were too little to go out alone.

Their mother found them over there in the woods.

As part of the exercise, have pupils correct their papers, telling why the correct form is to be used.

**Supplementary Work**

1. Write the words *two, to, too, there, their*, on the board in a column, in any order. Go around the class rapidly, in order, calling on each child to give a sentence in which one of the above words is used. When he gives his sentence, he must spell the word he has used, and tell why that word is used. For example:

*Child:* I saw two robins in a tree. *Two*, t-w-o; because this word means the number two.

2. The above exercise may be turned into an interesting game by dividing the class into two groups, as in a spelling match. Let the sentences be given in order by the children, alternating from side to side. If a child is unable to give a sentence when his turn comes, or if he makes a mistake in the spelling of a word, or in the reason for its use, the child whose turn it is on the opposing side may give a sentence, or make the correction. If he is successful, the leader of his side draws one child from the losing side.

3. One child may give a sentence using one of the words, *two, to, too, their, or there*. Another child may spell the word used, and give the reason for his spelling. This exercise may be varied in several ways. It may go around the class in regular order. Or the child giving a sentence may call upon any other child to spell the word and give the reason for

## ENLARGING A STORY FOR DRAMATIZING 101

it; if he does this correctly, he may give a sentence to any other child, and so on. Whenever a child makes a mistake, he loses his opportunity to give a sentence; the one who corrects him gives a sentence. Or the class may be divided into two groups as in (2), introducing competition between the two sides.

In all the above exercises, encourage the children to give connected sentences; if they are able to do it, this may be a requirement. For example:

*First Child:* I saw two kittens.

*Second Child:* They were out there under the tree.

*Third Child:* I tried to catch them.

*Fourth Child:* They were too spry for me.

*Fifth Child:* They ran away to their mother.

### XI (80). Enlarging a Story for Dramatizing; Pupils' Preparatory Study

Start the pupils in the study of the story, *The First Buttercups*, preparatory to its dramatization. Read the story with them. Talk with them about the changes that must be made in order to prepare the story for dramatizing. Help them to answer some of the first questions, to make sure that they understand them and can answer them. Let them study through the whole lesson, with such individual help as they may require. Do not give them too much help; this robs them of the opportunity of using their own imaginations.

## XII (82). Enlarging a Story for Dramatizing; Class Exercise

Have pupils answer the questions that they studied for their last lesson. Keep before them the idea that their answers must show just what the actors, in playing the story, might do and say.

In preparation for this exercise, you should prepare yourself just as carefully as you expect the pupils to prepare themselves. Following the questions in their book, you should think out carefully the whole story, in all its details, as it might work out. Then you should keep this story in your mind—be sure to keep it *in your mind*, do not impose it on the children—as a guide for yourself in bringing out from the children a complete, clear, and connected narrative.

Here is one way in which the story was worked out by one class, following the questions given in the pupils' book. The numbers in parenthesis correspond to the numbers opposite the questions in the pupils' book.

A man set out to find the end of the rainbow.

(1) He carried a spade over his shoulder. (2, 3, 4) After walking a long way he cried, "Here is the end of the rainbow at last! I have heard that there is a pot of gold buried in the earth here. I will dig and dig until I get it."

(5) After digging for some time he found the gold. He lifted it out, saying, "What a lot of gold! What shall I do with it? I will carry it into the woods and bury it."

(6, 7, 8) He put the gold into a bag and started for the woods,

saying to himself, "How rich I am! I will keep every bit of this gold for myself. Nobody shall have one piece of it."

(9) Little did the selfish man know that there was a hole in his bag! As he hurried across the fields on the way to the woods, bit by bit the gold dropped out until he had no gold left.

(10, 11, 12) A little fairy was watching the man. She said, "What a pity such a selfish man should have all that gold. I am sure he will do no good with it."

(13, 14) When she saw the gold fall, she said, "There, he has lost his gold and I am glad. I will change the gold into bright golden flowers. They will make every one who looks on them glad."

(15) So saying, the little fairy flew from gold piece to gold piece touching each with her wand. At the touch of the wand, every gold piece turned into a golden flower.

(16) "There," said the little fairy as she flew away, "I have made those dear flowers for the little children."

(17) When the man opened his bag and found no gold, he cried, "Why, where is all my gold?" On looking more closely he saw the hole.

(18) "Ah, now I know," he said. "It has dropped through this hole. I will go back and look for it."

(19) Back to the field hurried the man. He searched and searched, but not a piece of his gold did he ever find.

Just as he was leaving the field the little fairy flew to him.

(20, 21) "See these bright flowers," she said, pointing to the golden flowers. "Do you know how they came to be here? They were your gold pieces. I saw you drop them and I changed them into buttercups for the children, because I wanted the gold to make ever so many people happy. You were selfish. You would give none to others."

The man looked at the fairy for a moment, then at the golden buttercups.

(22) At last he turned slowly away, saying to himself, "The flowers *are* very bright and beautiful. They *will* make the children happy. I think the fairy is right."

After the children have answered the questions, connect their answers into a complete story. Tell them this story from beginning to end. Let this be the children's story, as nearly as may be, not the story that you worked out for yourself, and certainly not the story that is here given merely for illustration.

### XIII (82). Dramatizing the Story, "The First Buttercups"

If the dramatizing up to this time has been carried out as directed, if the children have been allowed to take the initiative, they should have gained considerable confidence and skill in planning and acting out a simple story, like this one of the first buttercups. Tell them the story again, without question or comment, as it was worked out at the last lesson. Then let them dramatize it. Let them choose the ones to take part; then let the chosen ones carry it out as they think it should be done. Show your confidence in the little actors; give only help enough to prevent a complete failure, if this should seem imminent.

When the first dramatization is completed, let the children discuss the merits of it, suggesting definitely wherein it should be improved. Then let them choose a new set of actors to reënact the story with the improvements suggested. It may be thus repeated as many times as seem desirable, but always with certain definite ideas for improvement. It must not become perfunctory and mechanical.

**Supplementary Work**

The story may be told orally by several children. Do not insist that it be told as you told it, or as it was played; encourage variation; commend originality; it is only essential that the chief events of the story be in substantial agreement with those of the original, and that it be clear, connected, and complete.

**XIV (82). Picture Stories**

(Puppy-dog pictures, p. 83)

After the children have studied the lesson in their books, have the story told in three parts.

PART I. Saving the Puppy's Life (upper picture).

PART II. Playmates (between the pictures).

This part may be told by the teacher if pupils have not worked it out well. Tell how the boy and the dog became fast friends, playing and growing up together. After two or three years the puppy was a full-grown dog, while the boy was still small.

PART III. Saving the Boy's Life (lower picture).

**Supplementary Work**

1. In connection with this story tell the children the fables, *The Lion and the Mouse*, and *The Dove and the Ant*. Have them compare the three stories, noting what is common to them all. Be sure to have the fact clearly brought out that the boy saved the puppy's life, the dove the ant's life, and



the lion the mouse's life, without thought of any service in return. Each was prompted solely by kindness toward a helpless and suffering creature. The fables will serve as models of form for the children which they will tend to follow, even unconsciously.

2. Tell the story of Androclus and the Lion.

### XV (86). **More Picture Stories**

(Girl with kitten, p. 87)

This, like the preceding picture, should develop a story that will be an excellent lesson on kindness to animals.

After the children have studied the lesson a few minutes by themselves, help them to develop a connected, complete story. Perhaps it will follow an outline something like this:

Little girl sent to grocer's by her mother ; two little children stand on steps crying ; coming nearer, the girl sees a poor, frightened kitten crouching in a corner, while a big boy is about to throw a stone at it ; girl rushes in and rescues the kitten ; tells the boy only a coward would do such a thing ; boy feels ashamed and promises never again to be so cruel to a helpless animal ; girl gives kitten up to children to whom it belongs — or takes it home and cares for it — or the boy takes it and is kind to it.

### **Supplementary Work**

1. The story may be continued like the story of the rescued puppy. The kitten may save the girl's — or the boy's — life by waking her when the house is on fire.

2. The boy may have a dream. He dreams he is a kitten and a big boy is stoning him. How does he feel? When he wakes, what does he resolve to do?

3. The story may be dramatized.

#### XVI (86). Telling True Stories

Talk with the children about different ways of repaying kindness, ways that they have seen or that they can think of. If children have had little experience of gratitude, let them prepare for this exercise to be taken up later — after a week or two; let them seek and embrace opportunities to show gratitude to parents, teachers, classmates, friends.

Obviously, the ethical value of exercises of this kind, made practical, is not less than their language value.

#### XVII (88). Studying a Poem

Study the poem, *The First Bluebell*, with the children. First, read it to them. Then have it read aloud by one or more of the best readers.

Note that the questions are arranged in groups, each group referring to a stanza of the poem. See that the pupils observe this; it will help them in their efforts to answer the questions.

#### XVIII (90). Telling a Story from a Poem

After the pupils have had a few minutes — five to eight should be enough — to study the poem,

*The First Bluebell*, and to think out the story in it in their own words, have several children tell it. In the discussion of each child's story, by yourself and the other children, be sure that the comments are definite, so that every one may understand both the good and the weak points of the stories.

## CHAPTER FIVE

MAKE a preliminary study of this chapter to see how it carries on, enlarges, develops, all the fundamental ideas of preceding chapters; how it provides for drill in all forms already taken up; how it sustains and stimulates interest and effort through varied exercises. The new work is as follows:

1. Quotations and quotation marks: studying their use, copying, writing from dictation, writing original quotations.
2. The use of the comma to separate a quotation from the rest of the sentence.
3. Writing an original ending for an unfinished story.
4. More definite words to be used in place of *said*.

### I (91). Reading

Read with the children the story, *The Little White Flower*. After reading it through for the story, assign parts, and have it read in dialogue form. Have nothing perfunctory about this exercise; get every child into the spirit of it. The thought and the vocabulary are so easy and so familiar that every child should be able to take any one of the parts and to put into it something of originality, of individuality in conception and rendering.

Read again carefully the suggestions given in Chapter Three (p. 65) for the reading of the story, *Mabel and the Fairy Folk*. See that the discussion, criticism, and rereading of the various parts are carried out here as there suggested.

**II (95). Studying the Story, "the Little White Flower"**

The children are to study this lesson by themselves. This does not mean that they will need no attention from the teacher, or merely enough to see that they are quiet and apparently busy. On the contrary, they will need the teacher's closest attention and keenest insight. They are learning how to study; they are forming the habit of intelligent study; at least, such is the purpose of this exercise. If it is not serving this purpose, it is wasting the children's time, and worse than wasting it.

To make the exercise fully successful you must see that the children clearly understand the directions of their book, that they are answering to themselves intelligently the questions that their book asks them. To do this, go about from pupil to pupil—especially among the poorer pupils—and speak with them individually; a hint, a question, or a suggestion, will help to reveal to you just what a child is doing, and to show him what he ought to do.

In their book, the pupils are told that they may

ask the teacher to help them with any question that troubles them. If you are not getting at least a few requests for such help, there is probably something wrong. Find out what it is, and correct it.

### III (98). Conversation and Dramatizing

#### Conversation.

In this exercise the pupils are to be called upon to show the results of their study of the story, *The Little White Flower*. The questions in their book, which they answered to themselves, should be asked, yet this must not be made a formal exercise which serves merely to test their knowledge and the faithfulness of their study. Every one, teacher and pupils, should feel free to express his ideas, to ask questions, for the purpose of developing together clear and full conceptions of the characters of the story, to bring out what each of these characters said and did, and just how he said it and did it.

To insure this freedom, the teacher must be fully prepared for the exercise. She should know the story so thoroughly, she should know so well the questions that the pupils have studied in their book, she should be so ready with questions and suggestions of her own, that she will need no book before her, that she will have no time to use a book.

Above all else, the children must be given opportunity to show how they think the different things

in the story should be done, when it is played, and to ask to have different things shown, as they were directed in the latter part of their study lesson. Every child should take part in this, if possible, both by representing something himself and by calling for the representation of something. The teacher should be fully prepared to supplement the pupils' efforts and requests. Here are a few things that should be shown, some of which the children may not think of.

Show how little Tom stood while the men were telling of the gifts they had for the queen.

Show how Tom walked away from the market place.

Show how the wind fairies *circled* around the little plant.

Show how the wind fairies *rushed*.

Show how the rain fairies *pattered*.

Show how the sunshine fairies *glided*.

Show how the little bud had her face covered at first ; how she opened one little petal ; how she burst into full bloom ; and how she laughed at the sun fairies.

Show how the men presented their gifts to the queen ; and how they left her.

### **Dramatizing the story.**

Show your confidence in your pupils by allowing them to do all they can unaided. Let them decide how many will be required to take the parts, and let them, under your direction, assign the parts.

After the story has been played once, and after the performance has been discussed, and definite

suggestions made for improvement, another set of children sufficient to take all the parts may be allowed to leave the room, assign the parts among themselves, return, and give the play before the teacher and the remainder of the class.

Read again suggestions for an exercise in conversation and dramatizing (pp. 11, 38, 67).

#### IV (99). Oral Reproduction

In the oral reproduction of the story, *The Little White Flower*, follow the directions given for oral reproduction of a story in Chapter Two (p. 42).

#### V (99). Quotations

This is the first lesson on quotations. This subject is not taken up thus early—earlier than most teachers or textbooks present it—for the sake of extending the endless exercises that are wont to be given to it throughout the elementary school grades, and too often without satisfactory results, but rather that the children may learn the use of quotations, and fix the habit of writing quotations correctly, before they have blundered carelessly into the habit of writing them incorrectly. Presented simply and clearly, the subject is not difficult for third grade children to understand. And if these children are held rigidly from the first to writing quotations always correctly, as they learn how to write them,



they will soon fix the habit. Then it will be quite unnecessary to waste time in teaching over and over again, year after year, the proper use of quotation marks.

In their original work, pupils use direct quotations. They must be taught now how to write them correctly; it is easier to teach correct form at the outset and to insist upon its use than to correct errors later.

In studying this lesson in their book with them, make perfectly sure that the pupils understand from the beginning just what the quotation is, not by memorizing the definition, but by distinguishing in every instance exactly what the concrete quotation under discussion is, and who says the words of which it is composed. To secure this perfect understanding, supplement, if necessary, the questions in the pupils' book with questions that will bring the most detailed and definite answers possible. Your questions, at first, must be as definite, as this:

Is any one speaking? (Insist on the answer "yes" or "no.")

Who is speaking?

What does he say?

Put your fingers around what he says.

What do we call those words?

What marks are around them?

Point to those marks and tell their name.

What mark is used to separate the quotation from the rest of the sentence?

Put your finger on the comma.

Find the comma in the next sentence.

What does the comma do? (Separates the quotation from the rest of the sentence.) •

Read the quotation. (This may be by class or by individuals. Have quotations read in different sentences until pupils respond promptly, read the quotation, the whole quotation, and *not one word more.*)

Read the rest of the sentence. (Give this command after the pupil, or pupils, have paused long enough at the end of the quotation to make it evident that they know that they have finished it.)

Have pupils go to the board and make quotation marks and commas.

In all this study with the pupils, work fast. Questions and answers must be clear, rapid, spirited, definite, to the point. Children must not be given time to dawdle. They need to think, but no long train of thought is needed to answer any question that should be asked. If kept awake and attentive by a sufficiently rapid fire of questions, they can answer every question almost instantly, if they can answer it at all. Five minutes' spirited, concentrated work will accomplish more than a half hour of dawdling.

Let one child be the cat and another the owl. Let these children read the quotations in the story, nothing more, each one reading his part.

The form for studying a direct quotation given in the pupils' book (p. 100) should be followed exactly, in this and in future lessons. Experience has proved this to be the most effective way of teaching children

to write quotations correctly, far more effective than any definition and rule; at the same time the study of sentences by this form insures a clear analysis and sure grasp of the thought.

### Supplementary Work

Short stories, full of conversation, may be written on the blackboard and studied in the same way that we have taken up *The Cat and the Owl*. The quotations must be brief, unbroken, and come at the beginning of the sentences in which they occur.

#### VI (103). Copying to Learn the Writing of Quotations

Have children copy the story, *The Cat and the Owl*. See that they first read carefully and fully understand the directions that are given them in their book. Then see that they work according to these directions. Pass from desk to desk, and with a word or a question keep every one up to the best work of which he is capable. Thus help the children to avoid most of the errors that they might otherwise make, and have them correct at once those that do occur. As the attention of a child is called to an error, it is not enough that he tell what he should have written, and make the correction; you must invariably insist that he tell why the correction should be made. For instance, you may find the quotation marks omitted at the end of

the quotation in the second sentence. When the child is led to discover this omission, he must speak in substance as follows; the exact words are not essential: "There should be quotation marks around *Good evening*, for those are the exact words spoken by the cat. I have made these marks only at the beginning of those words; I must make them at the end, too." Then the child puts in the missing marks.

It is unnecessary and unwise to run the risk of confusing the child by telling him that when a quotation is put in italics, which was not in italics in the original, the quotation marks may be omitted. Though there are numerous instances of this in the pupils' book, — for examples, see pages 199, 271, and 272, — the pupil in his writing will have no occasion to depart from the general rule that quotations must be indicated by quotation marks.

The directions and suggestions already given (p. 48) for a copying lesson are equally applicable here.

## VII (104). Dictation to Teach the Writing of Quotations

Before dictating the story, *The Cat and the Owl*, have children open their books to the story; question them rapidly for two or three minutes about the placing of the quotation marks and the comma. It

will be well to ask questions also about the use of capitals in the title and at the beginning of sentences, and the use of the period at the end of the statements. Everything that the children have learned to do, they must consciously remember to do every time there is occasion, — until the doing of it becomes a habit, automatic.

Following this preliminary questioning, the dictation may be given in one of two ways. By the first way, the story may be dictated from beginning to end, starting with the title, just as previous dictations have been given; the teacher reads a full sentence, pupils repeat it distinctly after her, then write it.

A second way, which is far the better way with most classes, is as follows. After dictating, as usual, the title and the first sentence, in which there is no quotation, the teacher reads the second sentence, the pupils repeat it, but before writing it there is interjected a series of questions and answers like these:

*Teacher:* Is any one speaking?

*Pupils:* Yes, the cat is speaking.

*Teacher:* What does the cat say?

*Pupils:* Good evening.

*Teacher:* What are those words called?

*Pupils:* A quotation.

*Teacher:* What must you put around those words?

*Pupils:* Quotation marks.

*Teacher:* How will you separate the quotation from the rest of the sentence?

*Pupils:* With a comma.

*Teacher* : "Good evening," said the cat.

*Pupils* : "Good evening," said the cat.

*Teacher* : Write.

The same process of dictation and questioning is pursued with each of the following sentences. The purpose of this slow and painstaking work — if questions and answers are sharp and rapid it will not be monotonous — is to secure from every pupil a consciously correct performance, to make certain that these first exercises shall trace in every pupil's mind and muscle the paths of right habits. This is mainly a teaching and learning, not a testing exercise. Testing has its appropriate place after, not before, something has been taught and learned.

Obviously, a compromise between these two plans of dictation may be readily made; the questioning on the quotation may be taken up in connection with only a part of the sentences, never omitting it with the first one containing a quotation. Probably in classes composed mainly of bright, quick children, such a compromise will be found desirable.

When all, or a considerable number, of the quotation sentences are subjected to this close questioning, it will be impossible to complete the exercise in a fifteen or twenty minute period. Only so much should be dictated as can be written and corrected within the time allotted for the exercise. Preserve the papers, pass them out and finish the exercise at the next lesson.

The correction of the pupil's efforts, and the method of securing it, are not less important than the dictation and the method of conducting it. In the dictation, the aim was to secure a correct performance, to avoid errors; in the correction of such errors as have been made—the more painstaking the dictation, the fewer these will be—the aim must be to secure their correction in a way that will prevent the repetition of the errors. Thus their errors are used to teach pupils correct habits. So important is this matter, we give in some detail a method of treating errors effectively.

Suppose a pupil has omitted quotation marks; ask, and have him answer correctly, questions like these: Is any one speaking? Who? What does he say? I cannot tell that any one is speaking by looking at your paper. How should you have shown that some one is speaking? When the pupil answers that he should have used quotation marks, ask, "Where should you have placed them?" Do not accept the answer, "In front of *good* and after *evening*." Insist on the answer, "Around *good evening*." Then ask, "Why?" and require the answer, "Because those are the exact words of the owl (or cat)."

If a comma has been omitted, ask, and have answered, these questions: What is the quotation? What is the rest of the sentence? How should the quotation be separated from the rest of the sen-

tence? The answer to the last question, "By a comma," is perfectly correct in this place. Do not be troubled—and do not trouble your pupils—with the fact that there are other ways of setting off quotations; these will be taken up and taught in due time.

If a pupil has misplaced quotation marks or comma, so that they inclose or separate a part of the quotation or more than the quotation, go back to the first questions, and ask: Is any one speaking? What does he say? Is that all he says (in case only part of the quotation has been inclosed)? Does he say all that (in case more than the quotation has been inclosed or separated from the rest of the sentence)? Just what should be inclosed in quotation marks? (Answer: "The exact words of the person speaking; every one of those words; and not another word.") Of course, should a pupil's answers to the first two questions above be correct, he will have only to make his paper agree with his answers, after giving reasons for the corrections to be made.

The repetition, over and over again as occasion requires, of all these little definite and direct questions, the repetition of definite and direct answers to them, is not vain; it is fundamental to sure success. The value of this questioning process, which is entirely within the range of the child's thought, is not limited to the development of correct habits of



mere form in writing; it is affording the child the best possible training in the analysis of thought and expression. The effects of this will surely tell later in his own original writing, even in grammatical analysis.

Do not be troubled lest all the time required for this painstaking work deprive your pupils of sufficient "practice." Better one page written and corrected intelligently by the child than whole reams of muddled scribblings. Constant "practice" of what is only half understood, and practice carried out only half as well as the pupil knows how to do, and "practice," ever more "practice," subjected to no rigid standards which the pupil must himself apply, is the fully adequate explanation of the recurrence year after year, through the grammar and even the high school, of the same primitive errors.

#### VIII (104). Finishing a Story Orally

Read with the children the beginning of the story, *The Helpers*. See that they understand what is meant by the blanks at the end. Give them a few minutes to think over the answers that they will give to the questions that follow the story. Then work out with them the completion of the story, following the general course of the questions in their book, with which you should be perfectly familiar.

As called upon, or as they volunteer, let pupils

tell aloud in complete, clear-cut sentences, what the robin, the oak tree, and the rose said. For example, "I fill the woods with music," said the robin. Demand good sense in every sentence; the robin, the oak tree, and the rose should be made to say only such things as each one really does.

Have some of the children's original sentences written on the board. Write some of these yourself, calling upon the children to spell the words and to tell you what marks of punctuation to use and where to place these. Then have some of the children write their sentences, while others criticize and dictate necessary corrections.

After the children have answered orally all the questions in their book,—with occasionally an answer written on the board—and have thus furnished material for the completion of the story, read to them the story from the beginning and complete it from the material which they have furnished. You will choose, of course, from the best sentences that have been given. The continuation and ending of the story might be something like this:

"I fill the forest with music," said the robin.

"I let the birds build their nests in my strong branches," said the oak tree.

"I fill the forest with sweetness," said the rose.

These answers pleased the angel of all wild things.

"You are all helpers," she said.

"I see that every one is trying to make his woodland home better and happier."

Now let the children tell the story, reading the first part from their books, completing the sentences containing blanks, and ending the story as they please. Discourage efforts to remember the sentences and words that you gave; encourage originality. Have the story retold only as the retelling brings out different ideas; there is no value in having it repeated in just the same way until every one can say it fluently.

### Supplementary Work

Have pupils copy the title and the first four sentences of the story, *The Helpers* (p. 104). These papers may be preserved and used in the next lesson, which calls for the completion of the story in writing.

### IX (105). Finishing a Story in Writing

Before the children begin to write the ending of the story, *The Helpers*, as they are directed to do in their book, see that they read carefully the *Three Things to Remember*. It will probably be well also for you to ask them a few reminding questions about capitals and the period. It is hardly possible at this stage to take too many precautions for the avoidance of errors.

As they write, be constantly on the alert to keep them tactfully from error; merely your interested, undistracted attention will prevent many careless mistakes, a fitting word or question will prevent still

more. Pay especial attention to the children's efforts to write the very end of the story, telling what the angel thought and what she said. Many of them may need considerable help at this point. Help them so that they may help themselves.

Have pupils correct their work. The correction is quite as important as the writing, and the manner of correction is as important as the correction itself. (See p. 49.)

### Supplementary Work

Let the children dramatize the story, *The Helpers*. They should do this with little or no direct assistance. Perhaps a number of children sufficient to take the parts can leave the room for a moment, assign the parts among themselves, return to the room, and dramatize the story.

### X (106). Words That Can be Used in Place of *Said*

This lesson, which the teacher must study with the pupils, and the subsequent applications of it, is destined to increase the pupil's usable vocabulary. Write and keep on the board before the children, as is suggested in their book, a list of words that may be used in place of *said*. See that pupils are observant, that they do report to you, as directed, substitutes for this word. Call attention yourself to such words in the pupils' reading, if they pass them by unnoticed. Tell them that on a certain page, or

in a certain paragraph, which they are reading, there is a word that might be replaced by *said*; let them find it.

Encourage a discriminating, critical use of these words. Do not let the pupils get the idea that either *said* or any other word in the list may be used as any one pleases; but lead them to see and to feel that, while one word might be used in place of several others, *said* in place of any of the others, there is one word, usually, that is better for a given place than any other. This is because that word fits, because it expresses definitely and fully just what ought to be expressed in that place. *Said* can be used so much, under such diverse circumstances, because its meaning is so very general, because it tells so little that is definite. It may be applied to question, answer, statement, to any utterance of actual or imaginary words; it gives no suggestion of the manner of utterance. Note the transformations that may be wrought in the simplest, most commonplace sentence, by substituting different words for *said*.

"Give me my hat," said the boy.

"Give me my hat," shouted the boy.

"Give me my hat," whimpered the boy.

"Give me my hat," laughed the boy.

"Give me my hat," faltered the boy.

"Give me my hat," grumbled the boy.

"Give me my hat," pleaded the boy.

"Give me my hat," shivered the boy.

"Give me my hat," mocked the boy.

"Give me my hat," shrieked the boy.

"Give me my hat," commanded the boy.

"Give me my hat," hissed the boy.

How different the whole sentence looks, how different the mental picture and feeling aroused, as one word after another is substituted for the practically meaningless *said*.

In learning to use the right word, the definite, meaningful word, instead of the vague word, the child is not merely enlarging his usable vocabulary, he is learning to think and to express his thoughts definitely. This lesson is not to be learned once for all; it is a lesson for the whole school course, for life. It is not to be learned formally, by rule, precept, and formula; it is to be learned gradually, here a little, there a little, as occasion and experience offer opportunity.

It is with this far look ahead that you should take up the study of this lesson with the children, that you should continue it incidentally, but none the less effectively, throughout all your work with them. The work with these words is typical; it calls for and develops that discriminating judgment and taste which pupils must learn to exercise generally in the process of becoming keen thinkers and forceful speakers and writers.

## XI (108). Questions for You

Before pupils write answers to the questions in their book, get them to discuss freely what makes a home beautiful — order, neatness, cleanliness, helpfulness, cheerfulness, prompt obedience — and what makes a schoolroom happy — industry, cheerfulness, politeness, helpfulness.

## XII (108). Picture Stories

(The mouse in fairyland, p. 109)

As the children have now had some experience in working out picture stories, they should have developed considerable self-confidence and some originality of conception. Not to hamper them by too many and too definite suggestions, the questions given them on the *mouse in fairyland* picture are but few. What they now most need is the opportunity to do their own thinking and to be aided, as necessary, to put their thoughts and the expression of their thoughts into good story form. This aid must come after their original thought — must not suggest the thought itself — and, hence, must be given by the skillful teacher who knows how to follow, to direct from behind.

The possibilities of the *mouse in fairyland* picture are almost unlimited, as any class of children working on it freely will quickly demonstrate. To prepare herself instantly to appreciate and tactfully

to direct the utilization of the children's varied conceptions, the teacher should make a thorough study of the picture, that she may anticipate many of its possibilities.

After the pupils have studied the lesson alone — as long as they are evidently thinking — take it up with them. Perhaps many of the following ideas will develop.

In the pupils' book two possible reasons are suggested for the mouse's coming to the fairies. Suppose the first one, that he was afraid of something at home and ran away, is accepted.

Of what was he afraid? (The cat.)

What did the cat do? (Chased and almost caught him.)

What did the little mouse say to his mother when he got home? ("O Mother, the big gray cat almost caught me! I'm afraid. I am going to look for a land where there are no cats.")

What did the mother answer? ("There is only one such land, and that is Fairyland.")

What did the little mouse do then? (He set out to look for Fairyland.)

By and by he came to the river. Whom did he see swimming about?

What did he say to the duck? ("O Mr. Duck, do you know where Fairyland is?")

What did the duck answer? The picture shows that he knew. ("Yes, Fairyland is in the still pool where the water lilies grow.")

What did the little mouse then ask? ("Mr. Duck, will you take me to Fairyland?")

What did the duck answer?

What did he do?

When the mouse reached Fairyland, what did he say to the



fairy queen? ("I am afraid at home, for the old gray cat is always chasing me. I want to live in a land where there are no cats. May I live here?")

Could the mouse live in the still pool? Would he not drown?

How might the fairy change him? (The fairy might say, "If you stay here you will drown unless I change you into a fairy. Would you like to be a fairy?")

What did the little mouse answer?

How did the queen change him into a fairy? (Touched him with her wand and said,

"Little mouse, so soft and gray,  
Be a fairy from to-day!")

Then what did the little mouse do? (He flew around singing,

"Now I'm happy! Now I'm free!  
No old gray cat can ever catch me!")

Suppose the second suggestion, that the mouse wanted the fairies to do something for him, is taken.

What fairy gift might a little mouse like to have?

What is the chief care of a little field mouse? (To provide food for himself and his family. Suppose that the grain in the field in which he has his home has been destroyed. The little mouse fears the coming winter and goes to the fairies for help. Fairy Queen gives him a bag of grain—a fairy bag that will never be empty.)

Or, suppose neither of the above suggestions are taken. Perhaps the story will resemble the fable of *The Lion and the Mouse*.

Why does the duck help the mouse—they are not usually friends? (Perhaps the duck was once caught in a net, or tied

to a stake, when the mouse freed it. Later when the mouse is in trouble, the duck carries him to the fairies, who give him a fairy gift.)

The three suggestions above were among a much larger number actually made and worked out by children.

At any point the children in your class may branch off, as for example, at the very beginning, the children may say he was afraid of traps. Again, when it comes to the test, the mouse may prefer to brave the cat rather than leave his mother and home and become a fairy; or the fairy queen may change him into some animal that is not afraid of cats.

Whatever suggestion is accepted at any point in the story—and a variety of suggestions should always be encouraged—you must be careful that it is in harmony with the story as developed to that point, and that the further development of the story is in harmony with the suggestion.

### Supplementary Work

1. Take any good suggestion made but not used because not in harmony with the story as it was being worked out, and work out a story in harmony with the suggestion.

2. A story worked out in accordance with any of the three main suggestions above is suitable for dramatizing.

XIII (110). **More Picture Stories**

(The child's visit to the fairies, p. 111)

The teacher should study this lesson with the children from the beginning. They may not know very much about fairies and elves. This picture furnishes occasion to feed their natural interest and curiosity—to tell them about the appearance of fairies and elves; their homes; their ways of appearing to those they love; their joy in good children, especially kind children, and those who believe in fairies and their gifts.

You should keep ever in your own mind that the fairies stand for beauty and unfailing justice. The help of the fairies is never given to the lazy or cruel. They always reward the good, and punish, or if possible reform, the bad. Fairy stories satisfy the child's own demand for strict poetic justice.

The elves are the fairy workers. No better idea of the elves can be given the children than that found in Grimm's *Fairy Tales*, in the story of *The Shoemaker and the Elves*. This story may be told to the children at this time.

Explain more fully what is told the children under the questions, "What is another name for the Land of Faraway?" and "Where is the door that leads to the Land of Faraway?" found in the children's book.

More is left to the imagination in this picture

than in any yet given. Of imaginative power there will be no lack. Many children, however, will not have had experiences which will enable them to conceive adequate pictures of the scenes in Fairyland. Here the teacher must help. By showing many pictures, preferably colored, and by supplementing these with vivid word pictures made up of bits of childish experience, the children will be enabled readily to conceive the scenes and activities of Fairyland. They will see the trees of Fairyland covered with gorgeous flowers and wondrous fruits; they will see birds of brilliant plumage flying about, and hear their glad songs; they will lie on the grass, soft and green as moss; they will gaze up at the sky, deep and blue; they will mingle with the fairies in their brilliant dresses and with wings more beautiful than the wings of the finest butterfly; they will delight in the hurrying elves with the silver bells on their shoes and caps tinkling as they flit about.

All these delights of Fairyland any child may experience to the full — with your help. It will take time; more than all, it will require sympathy and enthusiasm. Do you know the Faraway Land? Then you will know how, you will want to introduce your children to its unending joys. This is not impractical, for the more real one's mental pictures of the Faraway Land, the more beautiful conceptions will he form of the Near-

Nowaday Land, and the more earnestly will he strive to make these conceptions real.

Here are some suggestions for one of the many stories that the picture suggests.

#### A DREAM OF FAIRYLAND

(Title should not be supplied until the end.)

Little — (select name suggested by children) and his mother went into the woods one bright summer day. They sat down in the shade and mother took out her sewing.

"Please tell me a story, Mother," said —. "Tell me a pretty fairy story."

So mother told the child, not one, but many beautiful fairy tales. When she had finished, — lay on the soft moss and thought, "There may be fairies living in this very wood. Perhaps some are hiding now behind that great tree just in front of me. I wonder how people go to the Faraway Land where the fairies live. I wish, Oh, how I wish a fairy would come and take me to Fairyland!"

(Notice that this introduction brings into the story the chief objects of interest in the picture — tree, sign, fairies.)

The woods seemed very quiet. The little birds had stopped singing. There was no sound but the rustle, rustle of the leaves in the great tree just in front of —. He closed his eyes for one little minute. Then he heard a sweet voice say, "Do you really want to go to the Faraway Land?"

— opened his eyes. There stood (the picture tells what).

What did — see in the trunk of the great tree before him? (Door.) What was written above the door? What did the fairy do? What did the child see and do in the Faraway Land? (Here the teacher must help the pupils.)

The child had a beautiful time, dancing with the fairies, playing with the elves, eating honey and dew, and admiring all the wonderful sights of Fairyland.

At last the fairy queen said, "You make such a dear little elf that I think I must keep you here always. How would you like to be dressed like one of these little elves and live with me forever?"

(The remainder of the story will depend upon the boy's answer to this question. If he says, "Yes," what will happen?)

"No, no," cried the child. "I do not want to stay here always. Fairyland is lovely, but I want to go home to my mother!" At the thought of his mother, the child began to cry softly, "O Mother, Mother, Mother!"

"There, there!" said a soft voice that sounded like the fairy queen's and like mother's, too, "don't cry, my child." (If this was the fairy queen speaking, what might she do to comfort the child? Send for his mother to come to Fairyland? Then how might the story continue and end?) "Open your eyes. You have had a bad dream."

The child opened his eyes. He was resting on the soft moss, and mother was bending over him.

"No," he said, as he looked at the big tree just in front of him, "no, it was not a bad dream. It was the most beautiful dream I ever had. But I am glad it was only a dream." Then — slipped his little hand into mother's and told her the story of his visit to the Land of Faraway.

The above outline is offered merely as a type. It is not intended to impose it upon the teacher, nor must she impose this or any other outline which she may make upon the children. If a story is ever worked out with the children to fit an outline which the teacher already has in mind, this should not be done at a sacrifice of the pupils' own original conceptions. The ideas, just as far as possible, should always come from the children. The chief function

of the teacher is to *follow* the children in their conceptions and to help them to build their conceptions into a harmonious and *complete* story. The children are to furnish the content, the teacher is to help them give it form.

### Supplementary Work

1. Let the little boy tell his story.
2. Let the fairy queen tell her story.
3. One or more of the stories may be dramatized.

### XIV (113). Studying a Poem

Read to the children, with appropriate expression, *The Chestnut Bur*. Study the lesson with them in their book. In having parts of the poem read, as directed, work for free, dramatic expression. This is to be secured, not by demanding it, but by making the children feel free, by getting them "into the spirit" of the poem, by making them enjoy it, by making them want to express the different parts of it just as they think these should be expressed. Such freedom, enjoyment, and desire for discriminating expression is contagious; let the teacher furnish the source of it.

After this detailed study, have as many children read the poem as time allows, remembering that the purpose of every child must be to give a thoughtful, discriminating rendering, to express his conceptions as effectively as he can.

**Supplementary Work**

1. Let the children dramatize the story in the poem. They should be able to do this with little or no direct assistance. It will help them to recall the movements of the wind and the sunshine fairies as they dramatized them in the story, *The Little White Flower* (p. 91).

2. Children may tell the complete story from the poem. This should not be too difficult, after the detailed study and dramatization; the events are simple and given in natural order, which the child should follow. Be not satisfied with a dry and colorless statement of the facts; that is no worthy reproduction at all. There must be life, animation, conversation, concrete detail, even to the introduction of many original touches not inconsistent with the main facts.

**XV (116). Memorizing a Poem**

The poem, *The Chestnut Bur*, is worthy of memorizing, not only on account of its appeal to the child's fancy, but because of the simple, natural order in which it tells the story, an order which will serve as a model for the original story work which the pupils will soon be doing.

See that the pupils understand and follow the directions given in their book for memorizing the poem. After they have studied it in this way for



eight or ten minutes, test them. Probably some will be able to recite all three stanzas while others will scarcely have mastered the first. Commend the efforts of every one who has tried faithfully, and next time the results will be better; censure honest effort, and next time the results, if not the effort, will probably be less satisfactory.

Do not permit any mere word repetition of the poem. The pupil who cannot say it with appropriate expression has not really learned it.

Keep this, and all other poems that are memorized, fresh by occasional review.

## CHAPTER SIX

ON account of the relation of this chapter to the preceding work it is especially suited either to the conclusion of the third or to the beginning of the fourth year's work ; or, better still, it may serve both as the concluding chapter of the third and the beginning chapter of the fourth year of language study.

The chapter takes up nothing distinctly new — unless the writing of conversation in dialogue form be so considered. Study the work given and compare it with that covered in the preceding chapters, and you will find that everything taken up previously — all kinds of exercises and all marks and forms — is here reviewed thoroughly and the power and acquisitions of the individual pupil well tested. Yet this is by no means a review chapter in the conventional meaning of that term. The reviews and tests are accomplished — and most effectively — not through repetition of exercises already given, but through new and varied material and exercises which will interest the children and elicit their best efforts not less than the work of any preceding chapter.

Whenever this chapter is completed, whether at the end of the third or at the beginning of the fourth year, or at both these periods, compare the work from the beginning of the book and the purposes of it with the actual accomplishment of the children. If these questions can be answered in the affirmative, the study thus far has been a success.

1. Have the children assimilated the ideas and the spirit of the stories — the fables and myths — made them an integral and usable part of their mental assets ?

2. Have they developed a considerable degree of control over their mental stores and mental powers so that they can reproduce and invent stories with some touch of originality and express them orally with effect ?

3. Are they beginning to acquire the power of expressing their thought — reproduced and original — in writing ?

4. Have they acquired some facility — through dramatizing, dialogue, impersonation, and conversation — in throwing themselves appreciatively into the position of different characters ?

5. Are they acquiring freedom, naturalness, spontaneity, and individuality of thought, feeling, and expression ?

6. Do they know and understand how, when, and why to use, and are they forming the habit of using correctly the forms and words that have been especially taught ?

- (a) The capital to begin the first word of a sentence ; to begin the first and principal words of a title ; to begin proper names ; to begin every line of poetry ; to begin quotations.

- (b) The period at the end of a statement.
- (c) The question mark.
- (d) Quotation marks.
- (e) *Their, there ; to, too, two.*

Apply these questions not merely to your class as a whole, but to every individual in it. If they can be answered affirmatively for every individual, you need not worry about the class; if any question must be answered negatively for any child, it does not help that child that the same question can be answered affirmatively for all the other children. Try to locate and to correct individual weaknesses.

### I (117). Further Study of Quotations; Capital I

Study with the children the lesson in their book; supplement the questions there given by such others as may be necessary. In every sentence have the pupil tell the quotation, the rest of the sentence, and how these parts of the sentence are separated, like this:

She said, "Who will plant this wheat?"

The quotation is, *Who will plant this wheat?*

The rest of the sentence is, *she said.*

The quotation is separated from the rest of the sentence by a comma.

To avoid confusing the child, no suggestion is made in the pupils' book of exceptions to the rule, "The first word of a quotation begins with a capital letter." Care has been taken throughout the book

to introduce no exception to this in matter given for the pupils' study. Should a pupil call attention to a quotation, the first word of which does not begin with a capital, such as may be found in the pupils' book, pages 140, 157, and elsewhere, it may be explained briefly that single words, or a few words that would not make a complete sentence if they stood alone, are begun with small letters when quoted. No other exception to the general rule is likely to be met or noted by the pupils. As they advance in their language study, and with the general rule fixed, they will easily grasp and apply the exception.

## II (120). Copying to Learn the Writing of Quotations and the Capital *I*

Do everything possible to encourage accuracy and neatness in the pupils' work. Try to make sure that pupils do think to themselves the reasons for the use of marks of punctuation, quotation marks, and capitals, as they make them. Help pupils to avoid mistakes. Have the mistakes that are made—in spite of your efforts and the efforts of the pupils—corrected at once by the pupil after giving the reasons for the correct form. In the correcting follow carefully the directions given in Chapter Five (p. 116).

Save the pupils' papers. Add to them the papers written on the remaining parts of the story, as these

are studied. When the story has been completed, each pupil's papers may be bound into a little booklet, for which the pupil may make and decorate a suitable cover.

### III (121). Pupils' Study in Preparation for Dictation

While the pupils are studying this lesson, go from one to another —especially among the poorer pupils—to see that every one is really studying intelligently. You must know what each one's weaknesses are and what difficulties he is likely to have. Perhaps one is not telling himself the reason for the use of the capital to begin the word *Who*, second sentence, because he has forgotten. By questions and suggestions help him to remember that the book has told him already the reason for this, and help him to turn back in his book until he finds it (p. 118). Similarly, help other pupils to find out from some previous lesson why *I* is a capital, why the comma is used, and why the question mark is inside the quotation marks.

In all of this, do as little for the pupil as possible, get him to do all he can for himself. Of course it is much easier —and it takes far less time— to tell the pupil at once what he seems to need, to call upon some other pupil to tell him, or to refer him to the exact place in his book where the desired information is given; but this is not training the pupil to help

himself, to rely upon himself, to command and to use what he has learned and the book in which he has learned it—it is doing just the reverse, encouraging dependence on others. You will often find that a pupil really does know what he seems not to know, what he thinks himself he does not know; you will find also that many, perhaps most pupils, are not using their books, but merely reading in them what they are specially told to read. Now here are two of the most important lessons that any pupil can learn in school, two of the most valuable habits that any one can acquire, the *habit of using what one has learned* and the *habit of using books*; these habits are of vastly more moment than the knowledge of any number of mere facts, rules, or principles of language or of any other subject. The process of teaching and learning language and every other subject must be such as to insure the establishment and development of these habits. Fortunately, the process of teaching and learning that will accomplish this is, in the long run, the most effective that can be employed, considered merely from the standpoint of the mastery of any given subject.

After the pupils have studied by themselves for ten or twelve minutes, you may take up the last two or three sentences for class study aloud.

## IV (122). Testing and Teaching through Dictation

A dictation exercise that has any value is given, not because dictation is a good way to teach language, but because that particular exercise, rightly used, is suitable for the teaching of certain definite things. That a dictation exercise may be effective, the teacher must have clearly in mind the specific things which may be taught through that exercise; then she must conduct the exercise in a way to teach those specific things. Part Two of *The Little Red Hen*, which is to be dictated at this time, may be made to test and teach almost every conventional written form that pupils have thus far studied:

Capitals	{	to begin the first and principal words of a title.	
		to begin the first word of a sentence.	
		to begin the first word of a quotation.	—
		for the word <i>I</i> .	

A period at the end of a sentence that is a statement.

A question mark at the end of a sentence that asks a question.

A comma to separate a quotation from the rest of the sentence.

Quotation marks to inclose a quotation.

For the purpose of anticipating mistakes, it will be well to question pupils on these matters just before beginning the dictation. Dictate full sentences, even though the sentence, like the second, may seem long. Better repeat, and have pupils repeat after you, two or three times, than to break the sentence in the dictation. For further suggestions regarding dictation, see page 50. It should hardly



be necessary here, as there advised, to question on each sentence in detail before it is written. Such questioning on the first sentence containing a quotation should suffice.

In correcting, follow carefully the directions given in the exercise to which reference has just been made (p. 117). It is highly desirable to have the correction follow immediately the dictation. But if the time is too short for both the dictation and the correcting, take another period for the latter. The careful correcting of an exercise like this should never be omitted or slighted. Without correcting, the exercise has not served its purpose; it has not *taught*, and it has *tested* in vain. Worse still, it has probably permitted the making of errors, unconsciously or in good faith, adding strength to the tendency to make the same errors again, and it has undoubtedly fostered in many pupils a feeling of indifference to correct forms. Better not give such an exercise than to stop with the dictation.

#### V (122). Unstudied Dictation

With only such study as you think necessary on the spelling of difficult words, such as *brought*, *flour*, and *bread*, which may be written on the board and spelled orally, dictate the following, which is Part Three of *The Little Red Hen*. Note that the last four of the six sentences are exactly the same as the corresponding four in Parts One and Two.

## THE LITTLE RED HEN

The little red hen brought the flour home.

Then she said, "Who will make this flour into bread?"

The rat said, "Not I."

The cat said, "Not I."

The pig said, "Not I."

"I will," said the little red hen, and she did.

In dictating and correcting, follow the directions given in the last and in previous lessons.

## VI (123). A Written Reproduction

In this lesson, which children are to study and prepare by themselves, do not try to keep them together in their work; let each child begin to write as soon as he is ready. Insist that each one corrects his work, as directed, before he brings it to you for criticism. In the correction with you, when you note a mistake, do not tell the pupil outright what the mistake is; with as little help as possible, let him find out what it is and tell what the correction should be and why.

There is one, and only one, new point in this lesson, the use of the comma to separate *no* from the rest of the sentence. It is unnecessary to give any explanation of this, at this time, further than the statement that is given in the pupils' book.

## VII (124). Summary of the Uses of Capitals

Note that the word *paragraph* is used several times. Attempt no definition of this term, simply

use it and thus let pupils become familiar with the word and at least the appearance of the thing indicated. They can learn to use paragraphs, just as they have learned to use words and sentences, without being able to give or really to understand a definition of any of these terms.

### Supplementary Work

Taking as a basis any story, or part of a story, that has already been used in the pupils' book, question, as in this lesson, regarding the use of capitals.

#### VIII (126). A Written Exercise on the Use of Capitals

Your criticism and the pupils' correction of their work may begin as soon as the pupils begin to write. Go about from desk to desk. You will know what pupils need special help and encouragement in getting started.

Of course the pupils' work must be correct in form as well as in reasons given for the use of the several capitals.

#### IX (127). Reading

Read the story to the children, then have them read it, first in narrative form, then in dialogue form, as was done in the case of the story, *Mabel and the Fairy Folk* (p. 52). Carry out here the suggestions given in that lesson for the reading and the critical discussion of the reading.

**X (130). Studying the Story, "The Star Visitor"**

This is a lesson for the pupils to study from their books. As the questions in their book indicate, the study of it will prepare them to dramatize it. To make their study thoroughly successful, you should supervise their work carefully, to insure that every one, particularly the poorer ones, and those who have not fully learned to concentrate their attention, are really working intelligently and faithfully. Near the close of their study period some of the more difficult questions should be taken up for oral answer and discussion.

**XI (132). Dramatizing the Story, "The Star Visitor"**

Every exercise in dramatizing should put upon the children a little more responsibility than they have had in the past, should offer them more opportunity for initiative and originality. Their experience thus far and their thorough study of the story should enable them with slight help from the teacher and without hesitation to arrange and assign the parts, to locate the different scenes, and to carry out the play.

See full directions and suggestions for dramatizing (pp. 14, 38, 69).

**XII (132). Writing a Conversation in Dialogue Form**

See that pupils understand what is required of them. Supervise their work to see that they are

applying correctly not only what they are told in this lesson, but all that they have learned about the use of capitals and the period. Let them copy the colon after the names of the speakers, the cat and the owl, without explanation.

When they have finished writing have two children stand and read from their papers, one taking the part of the cat, the other of the owl. In this reading, of course, they should omit the words, *cat* and *owl*.

### XIII (133). Picture Stories

(Child in the snow, p. 134)

This picture tells its story so vividly that the children need little help from the teacher in getting the main facts; to realize its possibilities of endless variety in detail, however, requires the teacher's skillful guidance.

The questions in the children's book concerning the time that the little girl went out and the reason for her leaving home should call forth a variety of introductions. Here are some that have been given by children:

1. She went out in the afternoon to visit her grandmother or a playmate. (a) She forgot and stayed too late. (b) She left in time but stopped to visit a little friend. (c) She stopped to play in the snow. (d) She stopped to coast with some other children. (e) She left in plenty of time, but it began to snow, the wind blew, and it suddenly began to grow dark, so she lost the path. (f) She left in plenty of time, but instead of keeping to the road,

she thought she would save time by cutting through the fields. The snow had covered all the paths ; as it grew dark, she lost her way.

2. She went out after dark to look for her kitty and got lost.

3. She is a poor little child who has no home and no parents. She was wandering from door to door begging until, almost frozen, she sank to the ground.

4. She was cross because her mother would not let her do something that she wanted to do, so she ran away and got lost.

Many answers may be given to the question asking how long the dog has been with the child. Of course the answer to this question and the introduction that is selected for the story must be in harmony. Either the answer to this question must fit the introduction, or the latter must be made to fit the answer ; perhaps it will seem best to modify each somewhat.

Whatever the beginning and the main part, the story may have several different endings. A satisfactory ending should see the child taken to a place of comfort, her own home or elsewhere, tenderly cared for, and fully restored.

See that the dog is given his full share of credit.

Do not be satisfied with one good title. Perhaps the children will give you some of the following: *Saved ! Brave Rover, A Dog Hero, The Lost Child, Lost in the Drifts, Found!*

The title may be sought before the story is begun or after it is ended. A title chosen at the outset will often help to give form and direction to the story.

**Supplementary Work**

Let children try to tell the story from the standpoint of the little girl. To do this they must become the little girl, go through her experiences and weave these into a connected story to be told in the first person.

This exercise requires a change of attitude similar to that required in the dramatizing of a story. Like dramatizing it gives increased vividness to the pupil's conceptions, feelings, and expressions. Different titles from those already used will be called for. Perhaps some like these will be found suitable:

HOW I WENT TO BED IN THE SNOW  
WHEN I RAN AWAY  
MY BEST FRIEND  
MY DREAM IN THE SNOW

**XIV (135.) More Picture Stories**

(Children in the woods, p. 137)

Study the lesson orally with the children. See that the latter part of the lesson has the effect intended, that it helps to show the children the folly of being afraid of imaginary things. Try to have them show their appreciation of this in the way they tell this part of the story.

**Supplementary Work**

1. The lesson of the folly of baseless fears may be reënforced by having stories told that may be suggested by these questions:

Were you ever afraid of anything you saw at night that you would hardly notice in the daytime, such as hanging clothing, a shadow, a bush, an old stump, a stone, a noise?

What did you do to cure yourself of your fright?

What might you have done? (Walked straight up to it and touched it.)

This is the lesson to be driven home. Fear is *inside*; nothing outside can harm. Examine the thing that causes fear; touch it, and the fear will vanish.

2. Have pupils write the first paragraph of the story, telling how the children came to be alone in the woods at night and about their fright. Before allowing them to write, work over the oral telling of the paragraph with them until each child knows just exactly what he is going to write, then he will not have to think of *what* he is to write so intensely that he will forget *how* to spell and punctuate. The better his oral form, the fewer mistakes in the written work to be corrected by pupil and teacher. It may help the children to put definite questions on the board before them, the answers to which, given in complete sentences, will make a connected whole. Such questions as these will serve:

Where did three children go one day?

How did they happen to be out after dark?

On their way home what lonely place did they have to pass through?

How did the trees look?

How did the children feel about it?

What did they do?



The answers given first orally and then in writing might be as follows :

(a) One day three little children went to a party. They stayed so late that it was dark when they started for home. As they went home they had to pass through a wood. The trees looked like giants. The children were frightened. They ran home as fast as they could go.

Or the answers might be more like this:

(b) Three little children were out playing one day. They were having such a good time that they played until it was dark. On the way home they passed through a wood. The trees looked like monsters with great eyes and long arms and legs. The children were frightened. They took hold of hands and ran home.

The first and second questions are the ones that offer most chance for variety. Take these questions separately, having several children in turn answer each question in a complete sentence. Thoughts like the following may be brought forth :

The children loitered on their way from school (why?) ; they were told never to go into the woods (why?) ; they disobeyed (why?) and were lost ; they started to run away from home (why?) , were frightened by the trees, and turned and ran home ; they came into the woods to get a Christmas tree, stayed too late, thought the trees were trying to punish them for cutting down their little brother ; they had been chasing the squirrels from their nests in the trees or stealing the squirrels' winter store of nuts and thought the trees were angry.

When pupils have answered all questions in order, to insure connected thought, let them write.

3. Have children write as many titles for this story as they can, either writing in turn on the blackboard or on individual papers for seat work.

4. Encourage the best pupils to write the whole story. If only one child writes the complete story have him carefully correct and copy it. Put his story away in some book or portfolio as the beginning of a collection of picture stories. Other children will be anxious to add to the collection.

#### XV (138). **Studying a Poem**

Read the poem, *One, Two, Three*, to and with the children. Let it be so read that every one will get fully into the spirit of it. Apply here the suggestions already given for effective reading, for the discussion and improvement of reading (pp. 8, 36).

#### XVI (141). **Telling the Story from the Poem**

After the children have studied the poem as directed, call upon several to tell the story of grandma and the little boy who was half past three. Encourage originality and individuality in the telling.

#### XVII (141). **Playing "One, Two, Three"**

Let the children choose one child to "hide." The child chosen may think a moment of the place where he will hide. He should think of some place in the vicinity—in the schoolroom, the building, or the yard. If found desirable, the hiding

place may be limited to the room, or the building. When the one hiding has chosen his hiding place, he calls, "Ready!" Then the other children guess, under whatever restrictions may be imposed regarding "turns," where he is hiding.

In guessing, the children must ask good questions, such as this, "Are you in the cloakroom?" and the one hiding must give full answers, like this, "No, I am not in the cloakroom."

The one who is hiding may give a little help, as grandma did, by saying, "You are cold," if the place guessed is not near the place in which the child plays he is hiding, or, "You are warm," if the place guessed is near the chosen place.

The one who guesses the hiding place takes his turn at hiding while the others "hunt" for him.

There is no fun and little value in the game when it is allowed to drag. Every one must be alert, — think, guess, reply quickly.

Playing this game has the same effect as dramatizing. It helps the children to get fully into the spirit of the poem and to appreciate such expressions as, "In guesses One, Two, Three," "You are in the china closet," "But he still had Two and Three," "You are warm and warmer," "And he found her with his Three." Following the play let the children read the poem again; they will show that they are now playing with Grandma and the wee lad.

## CHAPTER SEVEN

CHAPTER SIX was a transition chapter. It served to test and review — not by formal repetition, but through use — the results of the work of the preceding chapters. Even though that chapter may have been completed at the end of the third year, the work of the fourth year should begin with it.

In preparation for the work of this chapter, you should familiarize yourself thoroughly with all the work of the preceding chapters so that you will know not merely the specific things that have been taught, but so that you may at the outset get fully into the spirit and purpose of the work. At the opening of each previous chapter you will find a summary statement of what the chapter contains; but it is not enough to read these summaries. The work of every chapter, as explained in this Manual and as presented in the pupils' book, should be studied until mastered. Only thus can you prepare yourself to direct successfully the continuation of your pupils' work as they take up Chapter Seven. This chapter, also, you should study through carefully in the light of the previous chapters, before beginning the work with the children.

You will observe that all the main ideas, all the

principal kinds of work, all the conventional forms, presented in the first six chapters, are continued in this chapter. The work of this and of subsequent chapters, which keep in constant review through use in ever changing ways all the essentials presented from the beginning, should be made to correct any of the weaknesses of previous work, however these may have arisen.

This plan of advance must not suggest the forgetting either by pupils or teacher of the work of the past, even of the precise form and content of much of it. On the contrary, past work should always be kept fresh by reference and comparison; it furnishes types which are of inestimable value in facilitating the appreciation and mastery of future work. This suggests another and important reason for the intimate familiarity of the teacher with all the pupils' previous work.

In addition to the continuation of all kinds of work previously taken up, this chapter contains the following new work:

1. The names of the days of the week; their origin and meaning. Practice in writing them in full and abbreviated.
2. The use of the period in writing abbreviations.
3. Possessives and the use of the apostrophe.
4. Writing a story from different standpoints, those of different actors or observers.
5. The beginnings of written picture stories.

I (142). Studying a Story; Quotations Reviewed;  
Capitals to Begin Days of the Week

Read the story through with the children. Ask them to read by *paragraphs*. Just say, "Read the first *paragraph*, the second *paragraph*, etc." Ask such questions and give such directions as these: How many paragraphs in this story? What is the first word of the first paragraph? Of the second paragraph? Read the first sentence of the second paragraph. Read the last sentence of the first paragraph. Read the third sentence of the last paragraph.

Use the word *paragraph* freely in talking about the story and in studying it. This is for the purpose of familiarizing the children with the use of the term and making them observant of the division of stories into paragraphs. Attempt no definition or formal description of a paragraph (see p. 47).

See how many children will note the words *Sunday* and *Monday* beginning with capitals and recognize that they offer something new. Their attention may be directed to them by such questions as these: What words begin with capitals in the first sentence of the first paragraph? Why? What words begin with capitals in the third sentence of the third paragraph? Why? Let children study aloud the use of capitals to begin these words, using the form given in their book.

Have pupils study independently the questions on

the lesson, but hold yourself in readiness to answer any question or to direct the work of any child that may be having difficulty. See that every pupil is really studying actively and understandingly. Be quick to detect the concealment of inactivity and nonexertion by the mere semblance of attention. Do not allow children to form this lazy, sleepy habit; arouse them.

In studying the quotations of this story say nothing about the break in a quotation, such as occurs in paragraphs two and three; just teach and insist that pupils learn and say that all the exact words of a speaker—*all* and not one more—must have quotation marks around them.

The quotation of paragraph two should be studied as follows:

There are quotation marks around *Go away*, because these are the exact words of the sun.

There is a comma to separate the quotation from the rest of the sentence.

There is a period after the sentence, because it is a statement.

There are quotation marks around *Do you not know that this is my day? You have done wrong on my day. So you cannot enter here. Go to the moon*, because these are the exact words of the sun.

Always have pupils, when giving a quotation, read every word of the quotation—and not a word more. This will train them to distinguish sharply the quotation from the other words of sentences.

**II (144). Dictation, Studied and Unstudied**

Without reviewing the questions on the last lesson or having pupils study it in any way, dictate the story as given below. The pupils should be acquiring power; this exercise will test them. As you will observe, the condensation of the story brings in some new sentences (unstudied dictation), while several are like the original (studied dictation). In dictation that has not been thoroughly studied, tell pupils when to begin a paragraph by saying, "Paragraph."

**THE MAN IN THE MOON**

A man was lifted to the sky for working on Sunday. He tried to enter the sun.

"Go away," said the sun. "You have done wrong on my day. I will not have you here. Go to the moon."

The man entered the moon. There he stands until this very day.

The story, as here abridged, is so short that it should be dictated and corrected in a single exercise. Observe directions already given for correcting (p. 48).

**III (144). The Days of the Week ; Origin of the Names ; Abbreviations ; Use of Capitals**

Study this lesson with the children, giving as little direct help as possible, but making sure that every one studies actively and intelligently as the pupils' book directs. Look over with each child,



as he hands it to you, his written list of the names and abbreviations of the days of the week, so as to direct his attention to any errors that may have escaped him, and to secure his intelligent correction of these.

#### IV (146). **Original Exercise Involving the Writing of the Days of the Week in Full and Abbreviated**

Read over the lesson with the children. To prepare them for writing, as they are directed, have them tell interesting things that they did or that happened each day. Get them to make good, short, complete statements. Insist on things of real interest. Suggest that they tell of things that their father or mother, brother or sister, or a friend, if absent, would like to know, — things that the absent one would like to have written to him in a letter; or that they tell things that they would like to do again, or that they would like to have happen again.

If the entire exercise — the oral preparation, the writing and correcting — is likely to be too long for a single lesson period, take the full time of one period for the oral work and leave the written exercise with its correction for a second period. Have each pupil correct his own work under your direction. The correcting may begin as soon as the first sentences are written, the teacher passing about among the desks.

Do not tell a pupil what his mistake is, or what

the correct form is ; give him just enough suggestion so that he can find out for himself. If he has made a mistake in writing a day, such as forgetting the initial capital, or the period after the abbreviation, or misspelling, direct his attention to the word ; if he fails to discover his mistake at once, let him look up the correct form in one of the type exercises in his book.

### Supplementary Work

1. Pupils may repeat the written exercise of the lesson, each one choosing the form which he did not choose in the regular exercise.
2. Let pupils copy or write from dictation the following rhyme :

#### THE SEVEN DAYS

Monday says, " I wash the clothes."

Tuesday says, " I iron them."

Wednesday says, " I bake the cakes."

Thursday says, " I eat them."

Friday says, " I am sweeping day."

Saturday says, " The children love me."

Sunday says, " I am the Sabbath day.

There is no day above me."

#### V (147). A Story from a Rhyme; the Apostrophe to Denote Possession

Read the story with the children. Let them study it aloud with you, so that you may see that they study it as directed in their book. Have them

study the quotations according to the form already given them. (Pupil's book, page 118. See also Manual, page 141.)

The subject of possessives will be taken up more fully in Section VII. What is said here about *clock's* will serve as a slight foretaste. The statement of the use of the *apostrophe* and the letter *s*, as formally given in the pupils' book (p. 152), should be carefully read at this time; the memorizing of it may be deferred until Section VII.

After the story has been studied as directed, have it told orally by several children.

### Supplementary Work

1. Have pupils copy or write from dictation the story, *The Mouse and the Clock*.
2. Let pupils study the rhyme and then write it from memory.

Before a pupil begins either exercise he should have a definite purpose — the writing of the rhyme or story correctly in all details, the use of capitals, punctuation and quotation marks, and spelling. It is not enough to assume that pupils know why they are required to do exercises like these. With this assumption on the part of the teacher, pupils will soon be doing what they are directed to do with no clearer or higher purpose than that of doing as they are told, which is the pupils' counterpart of the teacher's perfunctory assignment of exercises to fill,

or "kill" time. Exercises which grow out of these vague, purposeless motives on the part of teacher and pupils only serve to develop and confirm all sorts of errors; their correction is only a further waste of time.

In every least exercise, whether regular or supplementary, have a definite, worthy purpose in giving that exercise, and make sure that your pupils know that purpose at the outset and that they keep it constantly and clearly before them throughout the exercise. When the exercise is completed it must be corrected by the pupil — with such suggestion and direction as may be necessary from the teacher — always under the guidance of the purpose with which it was written. Has that purpose been realized?

There is here a bit of simple but profoundly important pedagogy. Keen interest may be given to the dullest exercise by making of it a direct challenge to the power of the pupil. Here is something for you to do; these are the conditions. Can you do it? Now that you have tried it, let us see whether you have succeeded. In the instinctive response to a definite challenge lies the secret of much of the zest with which many games, puzzles, and physical exercises are pursued. Challenge your pupil effectively and he concentrates all his powers on the task you put before him — and he perseveres until he comes off victor.

### VI (150). **Reproducing a Story from Different Standpoints**

This exercise consists in telling the story of the mouse and the clock—the subject of the last exercise—from the standpoint of several different observers or participants, as the little mouse, the big mouse, the clock, or any article of furniture in the hall that may be supposed to have witnessed the events of the story. The exercise thus goes a step beyond mere reproduction; it calls for imagination and some originality of conception on the part of the pupil. This exercise will reveal the pupil's customary thought processes in reproducing a story. The pupil whose chief reliance is on memory of words will find this exercise very difficult, if he does not make complete failure of it. The pupil, on the other hand, who is in the habit of grasping and vividly imagining for himself the scenes and events of the story, and of relating these in words of his own, will find this exercise easy and highly interesting. For pupils of both types the exercise, rightly used, will prove most effective in giving a ready and easy command of thoughts and mental imagery, in accustoming pupils to feel and to see their own thoughts and mental pictures clearly, to hold these before their minds at will, to turn thoughts and images around, to vary their combinations, to look at them from different standpoints, and to describe them as they see them.

The successful conduct of this exercise will depend, first of all, upon the teacher's ability and facility in doing what the exercise demands. You, the teacher, must have before your mind a vivid, clear-cut mental picture of a hall — a particular hall that you know or that you have seen in a picture — with all its necessary and customary furnishings and adornments. In that hall you must be able to see transpire all the events of the story. You must be able at will to put yourself in the place of any of the actors in the little drama or of any of the pieces of onlooking furniture, to see, to feel, and to describe everything from your assumed standpoint. Only with this ability can you hope to go quickly from one child to another, each one trying to tell the story from the standpoint of and through a different character, immediately to take your place beside each child, to lead each one to the right point of view, to help each one to see clearly what he alone would perhaps see but dimly, in short, by your example to demonstrate concretely to each child what it is to see and to tell a story from different standpoints. Abstract directions, words alone, will not do this; if you rely on words, you need expect to get nothing better than words in return.

The best preparation you can make for this exercise, and you should not hesitate to make it, is to practice seeing and describing from many standpoints and in the rôle of different actors and ob-

servers the hall and the events of the story. This practice will make you realize what you are calling upon the pupils to do, will enable you to assist them sympathetically. Just as you have done, each child must get and hold before his mind a clear-cut picture of a concrete hall. Has he one at home ; has he seen such a hall in some house where he has visited ; will the school corridor do ? Lest some child may be lacking the necessary experience, try to have at hand a good picture of a hall with clock and other appropriate furnishings.

After a little preliminary talk with the pupils — not too much, but just enough to give each one the idea of what is required and to arouse interest — let the written exercise begin. Remember, in passing from child to child, the most delicate, yet the most important thing for you to observe and to direct is not correctness in the spelling of words and the use of marks of punctuation—of course these are not to be neglected—but each child's assumed point of view, his mental picture, and his efforts and success in seeing and describing the picture and events in his own mind.

The same thought should guide you in directing the correction of the pupils' stories. The exercise is not designed to teach anything new in form ; it is the material, the handling of the material, that is different from anything previously taught. On this phase of the exercise attention should be chiefly con-

centrated, without, of course, overlooking mistakes in form. As in all other correcting exercises, the pupil must be helped to make his own corrections. For instance, if he has undertaken to tell the story from the standpoint of the big mouse, and has told it really from the standpoint of the moon—as in the original—he has evidently failed really to assume the part of the big mouse, to enter into it sympathetically. He must be helped to do this; merely indicating the verbal changes that should be made in his story will do no good—that does not touch the real difficulty. When the child gets into the right attitude, he will see for himself what changes his story requires. Probably a full period—the one following that of the writing exercise—will be required to complete the correcting of the stories. The exercise is worth the double period; the correcting must not be slighted.

#### Supplementary Work

Exercises 6, 7, and 8, Chapter Twelve, furnish material for several stories. For further suggestions regarding such use of this material, see pp. 264-266.

#### VII (151). Possessives

Study this lesson with the pupils. Have them explain all the possessives in the story, *Tom's Escape*, accounting for the apostrophe and *s* as directed in their book. If thought advisable, they may also



account for capitals and punctuation used in the story. The written part of the exercise should be examined as written, and necessary corrections made at once.

### Supplementary Work

Have the story, *Tom's Escape*, written from dictation.

In having this exercise carefully corrected, as it must be to be of value, require pupils invariably to give reasons for corrections and then to make them. (See pp. 48, 116, 117.) To illustrate, suppose a pupil has written *Toms* in the first sentence. Direct the pupil's attention to this word. If he does not see his mistake at once, ask, "What belongs to Tom?" (Pupil's answer; "heart.") "Then if Tom owns or possesses something, how should *Tom's* be written?" (Pupil's answer: "There should be an apostrophe before *s*, because Tom's is a possessive.")

### VIII (153). Unstudied Dictation

Dictate the following exercise. It will test the pupils' power to write the possessive form correctly. It will also review the writing of the days of the week. Have pupils correct their work immediately, giving reasons for each correction.

Monday's child is fair of face.

Tuesday's child is full of grace.

Wednesday's child is the child of woe.

Thursday's child has far to go.

Friday's child is loving and giving.  
Saturday's child works hard for a living.  
The child that is born on the Sabbath day  
Is good and bonny and wise and gay.

### IX (153). Studying a Poem

To make this lesson thoroughly successful and profitable you must prepare yourself for it. You must be able to get fully into the spirit of it, to live through with the little boy that "awful day" when he ran away. Read it over and over—not merely the words, but the ideas; feel the emotions, stanza by stanza; make your reading express those emotions and ideas. Thus you will prepare yourself to guide your pupils sympathetically in the reading and study of the poem.

The exercise with the pupils should begin with your reading of the poem. This should be so effective that the attention and emotion of every child is seized at once, held and led along, stanza by stanza, in sympathy with the changing experiences of the little boy. In the first stanza, when the wind coaxes the little boy, he makes a personal appeal; the voice should express this appeal; the emphasis should be on the personal pronoun,—*"Follow me!"* In the second stanza the wind has ceased to coax, for the boy is already won. The wind calls to him gleefully and confidently, as to a vigorous comrade, *"Follow me, follow me!"* In the

third stanza the rough, violent character of the wind appears; there is no trace of coaxing in his voice; he does not even speak as a comrade; he commands sternly, "*Follow* me!" The emphasis—and it is very decided—is on the verb, *follow*. As the echoing voices repeat, "Follow him; follow!" the second *follow*, in imitation of the echo, should be not less decided, but less loud than the first. In the fourth stanza the violence of the wind reaches a climax as he roars, "Follow me!" but he is now only one of the terrifying monsters that surround the poor "scared, scared boy"; there is the black cloud and the growling thunder; there is the hooting gray owl, calling out to the boy, demanding who he is. In the fifth and last stanza the scene has quite changed; the storm has passed; the wind, the black cloud, the thunder, the hooting owl, have gone; the gentle moon looks down kindly into the face of the chastened little boy and asks him if he is sorry. "If I light you home to your trundle-bed, will you stay there, will you stay, little boy?" she asks in a tone that every repentant child understands.

Similarly, trace through from stanza to stanza the change in tone required in reading the two closing lines of each stanza. In the first and second stanzas there is a certain impressiveness about "that day, that day"; it is evidently no ordinary day to be lightly forgotten; it is a memorable

day, but the reason for this has not yet been revealed. We await expectantly and with growing anxiety the revelation concerning that memorable day. The third stanza discloses the true character of the day; it was *awful*. It grew more and more awful; in the fourth stanza it is revealed as the most awful, dread day in all the experience of one little boy—a day that will forever stand out without a rival as *the* dread day in all that boy's life. In the fifth stanza, "Oh, what a day" sums up the whole experience of that day from its joyful beginning, through its awful developments, to its repentant close. The reader must feel all these changes, feel them through and through, and then he will readily and naturally express them in his voice.

The rendering of the words of the thunder and of the owl must, of course, be imitative. The thunder growls deep and long, "No-o-o-o!" The owl hoots, "*Who* (are) *you-oo!* *Who* (are) *you-oo!*" The sobbing of the boy as he says, "I'm lost away! And I want to go home where my parents stay," may be produced by taking short, quick breaths.

The real reading of this poem must be through the feelings far more than through the intellect. The purpose in studying it, as directed through the questions given in the pupils' book, is not primarily that the pupil may get a mere intellectual understanding of the poem; it is that he may get fully into the spirit of it, that he may feel it. The ques-

tions and the answers to them must be made to serve this purpose, or the exercise will be a failure. To illustrate with some of the questions on the third stanza, it is no satisfactory answer to the second and third questions merely to say that the trees do not like the way the wind treats them, and that the rivers and rills are mad; the answers must be given in a tone to express the *pain* of the trees with twisted leaf and limb, and the *foaming madness* of the rivers and rills. The illustrative reading called for in the course of the questions must not be perfunctory, it must express fully and adequately—even sometimes to exaggeration—the thought and feeling of the passage. This is in preparation for the expressive, continuous reading of the poem.

Although the poem is written in the past tense, most of the questions on it are given in the present tense. This adds to the vividness, the reality that must be produced in the pupil's mind. He cannot live through that "awful day" with the little boy in the past; he must do it right now.

**X (159). Dramatizing the Poem, "When the Little Boy Ran Away"**

As far as possible the children should make their own plans, decide upon the characters, and assign the parts for the dramatization of the story. It may be well to read with them the suggestions and questions given in their book, Chapter One (p. 6), in

preparation for a dramatization. They will readily see the application of these questions and suggestions to the present undertaking.

### XI (159). Writing a Dialogue

Before the children begin to write, make sure that they understand what they are to do. Work out some of the dialogue with them orally. Let them compare the beginning sentences, which have been supplied them, with the beginning of the poem and see why the birds and the boy are made to speak thus. Let them give orally, under your guidance, the exact speech of several of the characters, as outlined in blank in their book. See that they use the exact words of the poem in cases where the character speaks in the poem; that they make the character speak appropriately in cases where the exact words must be supplied. They must not be told what to make a character say; they must be helped, when necessary, to "make up" themselves the words that they will have the character use. For example, if they are trying to supply the last speech of the mother, and of the boy, they may be helped in this way:

*Teacher* : What did his mother do?

*Pupils* : She welcomed the boy home.

*Teacher* : What did she say to show that she was glad to see him?

*Pupils* : I am so glad you are home again.

*Teacher* : If you were that little boy, what would you say to your mother?

In the preliminary class work, to make clear to all pupils what is to be done and how it is to be done, do not work out the whole dialogue. If you do, there will be too much sameness in the pupils' written work. Leave room for each one's originality; work out only enough of the parts to show how it is to be done. As the pupils write, help individually by question or suggestion as needed.

The exercise should be carefully corrected at this or at the next lesson. The correction should not be limited to the form. The appropriateness of the speeches given to the several characters should be considered. If well done, the dialogue will tell a complete, connected story, without superfluous words and with no detail necessary to its understanding omitted.

### **Supplementary Work**

Exercises 8, 10, and 11, Chapter Twelve, may be written in dialogue form.

### **XII (160). Finishing a Story**

Read the incomplete story with the pupils as it is given in their book. Let it be read so well that every one will get into the spirit of it, will make it his own. Unless the pupil does this, he will be unable to continue and conclude the story appropriately. Do not talk to the pupils as a class about the details of the ending of the story; that will pro-

duce too much uniformity in results. Seek merely to arouse the imagination of each one, so that each will invent for himself an ending that he thinks suitable.

As the children write, go about among them and give such individual hints and suggestions as may be necessary. Lead them to see that the story is not finished by merely telling what the boy saw, as "an Indian," "a bear," "his father." What happened then? What did the boy do? What did the — do? What became of the boy? Some conversation may well be introduced.

The endings, if really original and individual, will show much interesting variety. They should be read and discussed — criticized — by the class, and the best ones determined upon.

### XIII (162). A Picture Story

(Children and the cave, p. 163)

The outline for a story is given in the children's book. After making sure that they understand what is expected of them, let them study alone the questions and suggestions given to them. After they have had time to think out their stories have some of them told orally.

Many variations from the outline given in the pupils' book will suggest themselves, variations which will work out into very different stories. Following are a few of the possible variations.



1. The children may find the cave. As they were about to enter, perhaps they heard a noise that frightened Gretchen and made her pull her brother back. Perhaps she said, "That cave may be the home of a savage animal. I'm afraid." Suppose it was a wolf's den. How might the dwarfs help the children?

Suppose it was the owl that screeched and frightened the children. What might happen?

Suppose the dwarfs heard Gretchen say the cave was the home of a savage animal. They knew it was their home, and they were sorry for the little girl. What might they say? ("Don't be afraid, little girl. That is not the home of a savage animal. It is our home. Come right in. No one shall harm you.")

If the children entered the cave, what would they see? [A great room with walls of rock, lighted by what? (A fairy ball of crystal? Many fireflies? Many glowworms? The moon shining through an opening? A great blazing diamond? A wonderful star?) In the corner of the room a heap of shining treasure that the dwarfs had gathered — gold, silver, diamonds, emeralds, rubies, etc.?]

If the children had wandered long in the forest they would be tired and hungry. What might the dwarfs give them to eat? (Things found in the woods and mountains — nuts, berries, fruits, clear cool water, honey?) What kind of bed might they give them? (Birds' feathers gathered by the dwarfs, soft moss, thistle-down, rose leaves?)

Next morning would the dwarfs show the children the way home?

Fairies usually give gifts to those who visit them. What gifts might the dwarfs give the children as they were leaving?

2. The children may be poor and come to the forest to ask the dwarfs to help them, knowing that the dwarfs have great treasure. They can only see the dwarfs at night when the moon is full. Hence their reason for being in the wood alone at night.

How might the owl have helped them? (Led them to the dwarfs' cave? Called the dwarfs to see them?)

Maybe the owl was the dwarfs' sentinel, keeping watch over the cave while the dwarfs worked. Perhaps he challenged the children, calling, "Who? Who? Who goes there?" This brought the dwarfs up from the ground.

See the face on the tree over the cave. Perhaps the dwarfs had it to frighten people from the cave.

The children were brave and loving. Did the dwarfs help them? Finish the story.

3. The dwarfs might give the children some task to do, the faithful performance of which would determine whether or not they would help the children. What task—sorting out the precious stones without taking one, gathering dewdrops in tiny cups, going through the forest seeking creatures that needed their help and giving it gladly, Gretchen to make or mend clothes for the dwarfs or clean house, while Hans carried treasure into the cave? How did the children perform their tasks? Did they get what they wanted?

### Supplementary Work

1. This story gives excellent material for dramatizing. Let the children plan and carry out the dramatization with as little help and suggestion as possible. (See p. 149.)

2. Let the little boy tell the story of his experiences.

3. Let the little girl tell her story.

4. Have the children make other stories of selfish boys or girls who saw the treasure that Hans and Gretchen brought from the forest and went to see the dwarfs. As these children were selfish, lazy, and cruel, did the dwarfs give any help? What did they do?

**XIV (165). Writing a Story**

Before allowing the children to write answers to the questions given in their books, have them answer the questions orally in complete statements that will make a connected whole. This does not mean that each question should be answered by one statement. For example, the third question from the end, "What did these people do for them?" may be answered completely with one sentence, or several sentences may be used. For instance, the answer may be: "The dwarfs let the children stay in their cave all night." Or it may be: "The dwarfs took the children into their cave. They showed them all their treasure. After they had given the children something to eat, they showed them two little beds. Here the children slept until morning."

**XV (165). More Picture Stories**

(The child and the brownie, p. 166.)

The center of interest in this story is in the contents of the casket. What gift does it hold? A fairy gift must be different from ordinary gifts. It may be:

1. Money — money that never gives out.
2. A purse — one that will never be empty.
3. Shoes or any clothing — that will never wear out.
4. Food — always a fresh supply.
5. A magic tablecloth. (Say, "Spread," and a dainty repast will be ready; "Away," and it will fold itself inside the box.)

6. A bottle of magic water that will make the sick well, the sad happy, the sorrowful glad.

7. A fairy ring. (Turn ring and wish ; if the wish is good it will come true ; if foolish, ring will tighten on finger ; if bad, ring will fall from the hand and roll away.)

8. A fairy wand.

9. A wishing airship — one that takes a person wherever he wishes to go.

10. A bird that makes the most wonderful music — music that makes every one who hears it happy.

11. A cloak or hat that makes one invisible.

12. A magic sword.

13. A key that will open all doors.

14. A spinning wheel that spins threads of gold.

15. A tiny tree that bears a golden acorn every day.

16. A magic seed from which grows a wonderful plant.

The above are a few of the gifts that children have found in the casket. Your children will find others, as well as, perhaps, some of these.

The gift and the use that can be made of it, the use that the child and her mother do make of it, will determine the ending of the story.

For supplementary work the children can make other stories telling what the child did with her gift.

The questions in the children's book suggest varied answers which they should be encouraged to give. Let them study the lesson by themselves in preparation for the oral telling of the story ; you need help them only in selecting a suitable fairy gift.

XVI (169). **Writing Stories**

Have children finish the story orally before writing the ending. Let each child choose for himself the story, as begun in his book, which he will finish ; or let any one who will, write a complete story from the beginning.

XVII (170). **A Fairy Wish**

Let the children write the answer to the question of the lesson entirely without help. Have a few of their papers read, compared, and discussed by the children.

The comparison and discussion should be so directed as to bring out the merits of the papers, particularly respecting the wisdom and originality of the wish.

**Supplementary Work**

Have each child find a picture that tells a story — that tells a story *to him*. Most pupils will bring a picture from home. Some through carelessness, indifference, or on account of home conditions will fail to bring any. Therefore, the teacher, with the help of those who can get a supply at home, should make a collection of pictures and keep them in a box or a drawer that is easily accessible to the children. Good pictures can be found in magazines, old copies of which can often be procured at the

reading rooms of public libraries. Some advertisements are good.

Tell the children, the day before the lesson is to be given, that they are to come with a picture that tells them a story and that each may show his picture to the class and tell the children the story he finds in it. Let those who cannot get a picture at home, or who have failed to bring one, select one from the teacher's collection. Do not select a picture for a child; let the child *choose one that speaks to him*.

Let children tell their stories, helping them to get them into good form. Then have them write the stories and mount their pictures on their corrected, copied papers.

## CHAPTER EIGHT

A STUDY of the work of this chapter, which should be made before taking it up with the children, will show that it involves the continued use in varied ways of all the knowledge and power that pupils have acquired in their previous work.

Its one large step in advance — and it is a most significant one — consists in the critical analysis and study of typical fables to learn their nature, content, purpose, and the way they are made.

This study serves as the basis of the children's first efforts at making original fables.

### I (171). A Study of Fables

The most fundamental thing in the teaching of language is not form, but material. The pupil's mind must be richly stored, not with material that is foreign, that he carries about with him undigested as a burden, but with material that he has assimilated, that has become a part of his very life. The mental life of the child, if it is to grow rich and deep, broad and strong, craves and must be provided with material of greatest variety; it needs the concrete facts of observation; it needs the ideas

that are born of the comparison of facts; it needs equally the fanciful, poetic, mysterious, magic, wonderful ideas that feed the imagination; it needs no less the varied stimuli that exercise and develop the feelings, the emotions, and the will.

Fables, the earliest form of literature originating in the childhood of the race, never fail to interest the children of all races and of every succeeding generation. Some of their most obvious characteristics which make them universally interesting are these: they are concrete; they are brief; they are easily and fully comprehensible; they are pointed; they deal with those elementary, universal notions and feelings of right and wrong, of justice, of simple wisdom and shrewdness, on which our civilized life has been built up; they teach an easily understood lesson with almost the force and conviction of a personal experience. On account of these characteristics, which are within the ready recognition of the eight- or nine-year-old child, and on account of the interest which they invariably arouse, fables form the best avenue of approach to the practical understanding of the production of real literature; they afford the best early lessons for the child—as they have already done for the race—in producing real literature. With such initiation into the simple secrets of the construction of fables as the first and succeeding lessons of this chapter in the pupils' book give, children readily become



eager to try their hands at the writing of fables. And when they really succeed, as almost all children can, in writing very creditable fables, oftentimes fables that will bear favorable comparison with the classic ones of the books, it is an invaluable experience for them, a wonderful achievement in the process of learning really to use ideas and language in the creation of literature. They begin to see what real use they can make of language. They are invariably enthusiastic in the use of their new-born power—they want to write fables and still more fables, to make whole books of fables.

This is the teacher's opportunity not merely to train the pupil in the effective expression of his own ideas, but equally in the use of correct form. How? Very easily. First of all, enter heartily into the enthusiasm of your pupils. They want to write fables; you must want them to write fables. They want to make books of fables—class books, group books, individual books; you want them to make such books. They want to write fables as good as, or better than, the printed fables in their books; you want them to write such superior fables. And all that you have to do is to help them and guide them sympathetically, appreciatively, in their efforts. It will not now be necessary to beat into them with endless repetitions a few correct language forms and a few words for the enrichment of their vocabularies; they are in a

position to appreciate the value of correct forms and of appropriate words ; they want to know what such forms and words are because they want to use them ; they want them for what they really are — they want them as means to an end in which they are interested. A single use of a language form or of a new word under such conditions is more effective than scores of formal, uninteresting repetitions. Similarly, information that the pupil needs to use — and no little information is necessary to the writing of good fables — is grasped and assimilated through use most effectively.

After you have helped your children sympathetically to study the first lesson in their books, to which two periods may well be devoted, they should understand at least these three simple characteristics of fables, that usually they are short stories, that they are about animals, and that each teaches some lesson about conduct. It may be of interest to them to know the probable reason why fables are usually about animals.

In the long ago when fables originated, men lived in much closer relations to the various beasts of forest and field than they do to-day ; they knew the beasts then — knew them as friends, enemies, rivals — much more intimately than we do to-day. They were impressed with the peculiarities of the different beasts, the busyness of the bee, the slyness of the fox, the boldness of the lion, the timidity and fleetness of

the deer; they spoke of these peculiarities, exaggerated them, and told stories illustrating them. These stories were the early fables. Later fables, based on the older ones, continued to use animals as their chief characters.

The lessons of some fables are not easy to state. Hence the first ones chosen for study with the children should teach lessons not too difficult to formulate in words. The keenest insight and the most skillful work of the teacher is required at this point. She must help her pupils to see, to understand and to feel the lesson, and she must help them to express it effectively in good language. Such help does not consist in telling them what the lesson is; if they cannot be led to grasp it without telling, they can hardly understand the telling of it. No more does such help consist in formulating the lesson for them in language. The skillful help demanded consists here—as almost everywhere else—in getting the pupil to do all he possibly can for himself and in doing the least that will suffice for him. He must think for himself—and think earnestly—what the lesson of a fable is, he must summon the best language at his command in his effort to express that lesson. When he has done this, he is in the best possible condition to appreciate the bit of help that the teacher may give, to receive and make his own the word or turn of phrase that the teacher may suggest.

You will note that the grasp of the lesson of a fable consists in seeing a general truth in a concrete embodiment—a mental process of some difficulty, but a process which is fundamental to growth in mental power, in capacity to think. Hence, in the study of fables as here suggested, the child is not merely learning words and the correct use of them in writing, he is not merely “making up” stories, an exercise that narrow, shortsighted, falsely self-styled “practical” people are inclined to disapprove, he is developing mental fiber and alertness, he is using and so strengthening his power to think, an exercise that too many pupils in all grades of schools—for reasons that cannot be here discussed—altogether miss.

Most of the fables whose lessons the pupils are asked in their book to state have already been given and studied. Any that they may not have clearly in mind should be told, either by you or by pupils who are familiar with them.

### Supplementary Work

Have pupils read fables numbered 1, 2, 3, 10, and 11, in Chapter Twelve (p. 276), and try to tell the lesson that each one teaches.

#### II (174). The Study of the Fable, “The Wise Boar”

In this and similar study lessons the teacher should conduct the work in a way to enlist the active attention and effort of every child and to

accomplish the most possible in a given time. This means not merely efficiency in the study of a given lesson, but, what is more important, it means practice in forming the habit in every pupil of concentration and efficient work. It is not usually consistent with efficient treatment of a study exercise like the one under discussion to allow one child to answer questions at length, for instance all questions on a topic. It is far better to have a large number of children answer a question each and in order. For example, the study of the second paragraph of the fable, *The Wise Boar* (p. 176), might well be something like this.

*First Pupil:* Reads paragraph.

*Second Pupil:* Tells number of sentences in it.

*Third Pupil:* Tells why *A* is a capital letter.

*Fourth Pupil:* Tells why the comma is used.

*Fifth Pupil:* Tells where and why quotation marks are used.

*Sixth Pupil:* Tells why *Why* begins with a capital letter.

*Seventh Pupil:* Tells where and why the question mark is used.

*Eighth Pupil:* Tells why *There* begins with a capital letter.

*Ninth Pupil:* Tells where and why the period is used.

Here nine children take part in the recitation, and it should not consume more than two or three minutes. Not a moment should be wasted by the teacher in unnecessary talk or comment. If the pupils are allowed to recite in order, standing a row at a time, it will be quite unnecessary to call them by name and still more unnecessary to deliberate about who shall be called upon.

### III (176). Writing a Fable from Dictation

Without further study dictate the fable, *The Wise Boar*. The purpose of this dictation is to fix the model form of a fable in preparation for the telling and writing of original fables which are called for in following lessons.

In correcting their papers with the pupils—which should immediately follow the dictation—pay especial attention to the mechanical arrangement of their work.

Keep pupils' papers until after Section V, then put the papers of the two lessons together.

### IV (176). Telling Original Fables

See that the children understand what is expected of them. Do not approve or even allow to pass a fable that does not teach the same lesson that the model fable teaches; the offering of such a fable indicates that its author does not fully understand the model fable and what is expected of him.

Encourage the children to model their fables as closely as they can on the type fable. Make the exercise alive; see that every one is wide awake and thinking earnestly and quickly. As pupils are ready, have them tell their fables in rapid succession; a dozen may be told in a few minutes. Let each child, when he tells his fable, come to the front of the room, face the class, and speak distinctly and loud enough to be heard by all.

Keep the children's fables brief; allow the use of no more words than are needed to tell the story. Stop at once all such verbose utterances as this: "Once upon a time there was a little boy. He was sharpening his skates. It was a rainy day and he could not go skating." If the pupil reciting does not at once see the mistake he is making, refer him to the opening sentences of *The Wise Boar* and *The Fisherman and His Nets*. Let him study these carefully until he is able to put his three wordy sentences into one, about like this: "One rainy day a boy was sharpening his skates."

#### V (179). Writing an Original Fable

See that the pupils do exactly as directed in their book.

There are many characteristics of a lesson like this which make it admirably adapted to fourth-grade pupils. The requirements are definite and easily understood. They have a model to lean upon and to imitate; at the same time there is demand for a little originality, a little invention, and opportunity for considerable. Thus, while the exercise is within the capacity of the slowest, most commonplace mind, it invites the fullest use of the quickest and the most original thought. Finally, the exercise is brief, must be brief to be good, and so can be completed and corrected in a short time.

The correcting should be most conscientiously done; it is in the correcting that the pupil learns what he did not know before. See that each pupil does as directed before offering his fable to you for your judgment and assistance, that is, that he study it carefully by himself and make such improvements in it as he can. In your correcting of the fables with the children, direct attention not merely to the words and forms, but especially to the thought and the more general method of its expression. Is the thought clear and logical, and so expressed? Does the fable teach the desired lesson clearly and pointedly? Is every thought expressed wholly relevant? Is it expressed in the most concise, effective paragraphs, sentences, and words that the author can use?

In trying to get pupils to correct such defects as these questions suggest, it will do no good to talk to them in the abstract terms in which these questions are expressed; they cannot understand such language. Simply refer them to the type fables; direct their attention to the characteristics of the type fables which their fables lack; then they can understand, for you bring the matter to them in the concrete.

### Supplementary Work

1. Pupils may write one or more additional fables teaching the same lesson as those already studied and written. Each one may take for his title one of the subjects given (p. 178), or an original subject.



Probably many pupils in the class, with a little encouragement, will voluntarily write a considerable number of fables outside of school.

2. With fable No. 10, Chapter Twelve, as a model, children may write original fables teaching the same lesson as that taught by *The Wolf and the Goat*. (See Manual, p. 267.)

3. Let pupils write as many titles as they can on which they think fables might be written, teaching the same lesson as *The Wise Boar* teaches.

#### VI (180). *The Wise Judge: A Story to be Read and Studied*

Read the story through with the children. In the suggested conversation and discussion that is to follow, encourage the children to speculate freely, but intelligently, regarding the judge's acts and motives—a splendid opportunity for the exercise of intelligent imagination. Perhaps the judge was familiar with the goldsmith's shop, knew that the ceiling was low and covered with dust and cobwebs, and hence surmised that the thief would probably brush off some on his fez. Perhaps the judge had visited the shop during the day, had seen a place where the dust and cobwebs had been recently brushed away and guessed that it was done by the thief. Perhaps he suspected who the thief was and took this means of making sure. Possibly he even knew the thief all the time and acted and talked as

he did merely to impress the people with his wisdom. Perhaps he knew nothing about the thief, or dust and cobwebs; perhaps no one had cobwebs on his fez; perhaps the guilty one instinctively tried — as the shrewd judge hoped he would do — to remove from his fez the suggested evidence of his guilt. Perhaps — but the children, with encouragement and skillful suggestion, will offer an indefinite number of possible explanations.

See that the pupils understand what is meant by the word *fez*, then see that they use it freely in conversation and in dramatizing.

Let children study alone the questions and suggestions in preparation for the dramatizing. But if you can give a few minutes to it just before the actual dramatizing, let different children tell what might be the words used by the thief, the judge, and the people in those places where these must be supplied by the pupil.

#### VII (185). Dramatizing "The Wise Judge"

Preliminary to the actual, free dramatizing of the story, read it through with the children, you or one of the pupils reading the narrative parts while pupils, as directed, read the conversational parts. As these pupils read, let them dramatize with books in their hands, moving from place to place as the action requires, making appropriate gestures and reading from their books.

Let the pupils now choose the actors for the several parts and carry out the dramatization freely with as little help from you as possible. After their production has been discussed and improvements suggested, let other pupils dramatize the story again, trying to make the suggested improvements.

### Supplementary Work

Let the story be reproduced orally.

### VIII (185). Study of a Fable in Dialogue Form

Study this story with the children. Aim to secure from them concise, connected, relevant statements, each one advancing the story toward its climax and completion. This will make the whole story brief, as it should be.

Use the word *parenthesis*, that is introduced into the pupils' book, freely as occasion requires, and see that the children use it. In this way they will quickly learn without formal lesson or definition what the parenthesis is and its use. See what is said about the use of the terms *sentence* (p. 47) and *paragraph* (p. 159).

After the children have worked out and told the story under your guidance, tell it to them yourself, carefully observing the characteristics that you have been working for—conciseness, brevity, point. Your story may be something like this:

### THE MAN AND THE SATYR

One night a man who was lost in the woods found the cave of a satyr.

"I am cold and hungry," he said. "May I rest here for the night?"

"Come right in," said the satyr. "You are welcome."

The man entered the cave. As his fingers were still numb with the cold, he blew upon them with his warm breath.

"Why do you do that?" asked the satyr.

"To warm my fingers," answered the man.

Soon the satyr gave the man some broth. As the broth was very hot, the man took some up in his spoon and blew upon it.

"Why do you do that?" asked the satyr. "Is the broth too cold?"

"It is too hot and I am cooling it," replied the man.

"Get out of my cave at once," cried the satyr. "I will have no man here who blows hot and cold with the same breath."

So saying, he drove the man out into the night.

### Supplementary Work

Let the children turn Exercise 7, Chapter Twelve, into narrative form (p. 265).

### IX (188). Writing a Story from a Dialogue

As soon as children begin writing, pass from desk to desk and see that each one is doing as his book directs. Be particularly careful to see that they are stopping at the end of each sentence to ask themselves the question that their book tells them to ask. *This is most important.* In asking themselves this question they are not only drilling themselves most

effectively in the correct writing of quotations; they are also learning to write consciously in sentences, getting the feeling for the sentence, the sentence sense.

### X (188). Picture Stories

(The three doors, p. 189)

Let the children study the lesson in their books and write the part under (1) before discussing the picture or story with them. Have their papers read and discussed. Which are best? (Those that are most convincing, most reasonable.) Talk over other ways of setting the princess free — ways that may be suggested by pupils' papers or that may have occurred to you. The following ideas may be suggestive.

1. On the way to the doors the prince may have turned aside to spare some tiny insect, who, to repay him for his kindness, discovers the right room for him, either by creeping through keyholes or crevices of doors, or by calling to his relatives, the poisonous insects, to give him the information.

2. The prince may open the door into the lion's den. The huge beast may spring toward him, — but stop to lick his feet. When only a cub, this lion was rescued by the prince, a kindness that he remembers. He gladly tells the prince which room the princess occupies.

3. The prince may water the rose when all but withered, remove a caterpillar that is destroying the blossoms, or drive away a fierce animal who is about to uproot the bush. In return the rose tells him which door to open.

4. A fairy — one whom the prince has helped, or his fairy god-mother — may help him in any of the following ways: (a) by

giving him a cloak that will make him invisible, so that if he opens the wrong door the inmates cannot harm him ; (b) by giving him a magic glass with which he can see through wood and stone ; (c) by giving him a musical instrument, the tones of which will cause a deep sleep to fall on all who hear it ; (d) by teaching him some magic word by which he can turn anything or anybody to stone ; (e) by giving him a charm that will make every creature love him.

Study questions under (2) with the children. Who shut the princess in the castle? Why? (An ogre who ruled in her father's place and wanted her out of the way? A witch who had not been invited to the christening of the princess and sought to be revenged? Her father who wanted to make sure she would marry a man who was brave and kind, for the prince who succeeded by his own powers must be brave, and only he who was kind and good could have the help of the fairies? A fairy, to punish the princess for her pride or unkindness to insects and beasts?)

Help the children to make a complete story.

### Supplementary Work

Have children write the princess's story. It might begin something like this:

I am the princess Maydew. For many years I was shut up in a palace by ——. I was told that there I must stay until a prince opened the door and set me free. To make his task as hard as possible — (the three rooms with similar locks).

(Vivid description of her feelings as prince after prince tried.)

(The coming of the right prince.)

**XI (191). More Picture Stories**

(The chained prisoners, p. 192)

Let the children think out the ideas for their stories alone by studying the picture and answering to themselves the questions under (1). When they have done this and before they write their stories, talk their ideas over with them, helping them to arrange them in good story form. Let this be done in such a way that each child will understand that it is his own ideas that he is to put into story form, not the ideas of other children. The success with which you handle this rather difficult matter will be shown in the variety and originality of the written stories.

**XII (193). A Poem to Read and Study**

Before taking up the study of this poem with the children, make yourself thoroughly familiar with the suggestions for its study given in the pupils' book. In preparation for reading the poem to the children, which should be the beginning of its study with them, practice reading it until you can bring out with your voice all the beauty and meaning of it. Suitably rendered, there is nothing in it difficult for children to understand and appreciate.

If at the end of the study the children have not clear mental pictures of the various scenes described and suggested in the poem, if they are not filled

with the beauty and the rhythm of the poetry, then the study has not been a success. Find out why it failed; you will certainly not find the cause of the failure in the incapacity or irresponsiveness of the children.

### XIII (198). Copying the Poem, "Little Blue Pigeon"

Before having the poem copied go over it with the children, studying with them the use of each dash as their book directs.

Pupils should be trained to be observant and critical, to notice and seek an explanation for every mark new to them. To satisfy this demand we give them this simple explanation of the use of the dash in this place. It is quite unnecessary and would be confusing to the children to try to teach them all the uses of the dash at this time. Other uses of the dash will be explained as their work calls for these uses.

Pass from desk to desk to see if pupils are correcting their own work as their book directs. Make constant effort to get them into the habit of self-correction; it is a most important habit for them to form.

### XIV (199). Memorizing the Poem, "Little Blue Pigeon"

After the pupils have been given a few minutes in which to study the stanzas they may select to learn, call on them to recite their stanzas. Call for



the stanzas in order. Who has learned the first stanza? If no one has memorized this stanza, read it to the children. Call for each succeeding stanza, reading any that no one has memorized so as to keep the complete poem in the children's minds. Hearing the different stanzas recited or read repeatedly, most of the children will soon be able, with little or no further conscious study, to repeat the whole poem. All should learn it entire, studying wherever and as much as necessary. (For further directions and suggestions regarding the memorizing of poetry, see pages 86 and 137.)

Insist that the meaning and the beauty of the stanzas be brought out as fully as possible at every repetition; there is no value in merely repeating the words.

Keep all poems memorized fresh in pupils' minds by occasional repetition. In a few odd moments from time to time—moments which might otherwise be wasted—several pupils can repeat the poems that they like best.

## CHAPTER NINE

BEFORE taking up this chapter with the children study it thoroughly to appreciate the way in which all the main ideas of previous chapters are further developed, and the forms already learned are kept in constant review through use.

The new work presented is as follows:

1. Exclamations and the use of the exclamation mark.
2. The use of the comma with a noun of direct address.
3. The names of the months, their origin and meaning; learning to write them in full and abbreviated.
4. The writing of dates.
5. The writing of the names of holidays.

I (200). "What Frightened the Animals."—The Use of the Exclamation Mark; the Use of the Comma with Noun of Direct Address

First read the story with the children. Let it be read so well that the children can readily understand what is meant when their book tells them (p. 204) that "an exclamation mark is placed after every sentence expressing sudden strong feeling."

The story contains two new forms of punctuation that must stand as types to the pupils: (1) the use of commas to separate the name of the person ad-

dressed from the rest of the sentence; (2) the use of the exclamation mark after a sentence that expresses strong or sudden feeling. See that pupils thoroughly master these type forms.

### Supplementary Work

Give pupils an exercise in looking through familiar selections in their reading books to find as many places as possible where the comma and the exclamation mark are used as in the type forms explained in this lesson. Of course suitable selections must be assigned for this exercise.

#### II (204). A Copying Exercise to Give Practice in the Uses of the Exclamation Mark and the Comma Learned in the Last Lesson

Work with the pupils and show them how to compare their copies with the original and how to correct their own mistakes. The habit of such comparison and correction is not only invaluable to the pupil, it will save you and all the pupil's future teachers an immense amount of unnecessary work and drudgery. This habit cannot be too early nor too firmly established.

#### III (204). Studied Dictation to Give Further Practice in Uses of Exclamation Mark and Comma

Allow pupils two or three minutes to look carefully through the 6th, 7th, 8th, 9th, 10th, and 11th paragraphs of the story, *What Frightened the Animals*.

See that they understand clearly why they are looking over these paragraphs — that they may be able to write them correctly in all respects, particularly in the use of the exclamation mark and the new use of the comma that they have been studying in the last two lessons.

Dictate these paragraphs,— by complete sentences only. (See p. 145.)

Be careful about the correction of the pupils' papers; this is the most important part of the exercise. If a pupil has omitted a comma to separate the name of the person addressed from the rest of the sentence, question and direct as follows:

Who is speaking?

To whom?

Show me the name of the person addressed.

How should the name of the person addressed be separated from the rest of the sentence?

Do it!

If a pupil has omitted the exclamation mark, read the quotation which precedes the omitted mark, showing distinctly by your voice what feeling is expressed, then ask and direct:

What sudden strong feeling does the animal show?

(Pupil's answer: *fear*.)

What mark is used after a sentence that shows sudden strong feeling, like fear?

(Pupil's answer: *An exclamation mark*.)

Make it!

#### IV (204). Unstudied Dictation to Test Use of Exclamation Mark and Comma

"Grandmother, what long arms you have!" cried the little girl.

"The better to hug you, my dear," said the wolf.

"Grandmother, what long ears you have!"

"The better to hear you, my dear."

Dictate the above extract from *Little Red Riding Hood*, first reminding the children of the main events of the story that precede this dictation. In dictating, make your voice and expression consistent with the use of the exclamation mark. If you merely dictate the words of Little Red Riding Hood, without feeling, the pupil is right if he uses a comma to separate the quotation from the rest of the sentence, and you are wrong if you consider this an error.

Before dictating, call to the pupils' minds the two points which the dictation is primarily to test, something as follows. Read the quotation in the first sentence of the dictation with appropriate expression and ask and have answered the following questions:

What feeling does this sentence express?

What mark must be placed after it?

Who is addressed?

What mark must be used with the name of the person addressed?

Where is this mark to be placed in this sentence?

If you think necessary, talk over every sentence of the dictation in this way before it is given. Anticipate errors.

If the results of this dictation indicate that the pupils need further drill on the uses of the exclamation mark and the comma, write on the board the extract dictated, together with the remainder of the conversation between the wolf and Little Red Riding Hood, and have the children study each sentence aloud as they did in the first lesson of this chapter.

The remainder of the conversation is as follows:

“Grandmother, what great eyes you have!”

“The better to see you, my dear.”

“Grandmother, what big teeth you have!”

“The better to eat you, my dear.”

In their reading of the sentences, as in your dictation of them, the pupils should be required to read those followed by an exclamation mark in a way to justify that mark, even though they are reading but the single sentence. Failure so to read an exclamatory sentence is failure to read the sentence correctly just as much as would be the omission or the mis-calling of words. Just as a word correctly and thoughtfully pronounced is half spelled, so a sentence correctly and thoughtfully spoken is half written.

After the study dictate the complete extract written on the board.

Correct papers with the pupils, leading each one to discover his own errors and requiring each one to tell what he should have written and to make the necessary corrections. Conduct the correcting exercise as directed in the last lesson.

**Supplementary Work**

Exercises 11 and 12, Chapter Twelve, may be used in studied dictation to test the use of the comma with a noun of direct address.

**V (205). The Months and Their Abbreviations**

The pupils should need little or no help in the study of this lesson. After they have had time to prepare it, have them write from dictation the names of the months and their abbreviations. Preceding the dictation, question them regarding the way these are to be written; that is, the use of capitals and period. It would be well also to have some of the more difficult names, such as February and August, spelled orally. In dictating pronounce each name very distinctly and have pupils pronounce it after you before writing.

**VI (206). Writing the Names of Holidays**

Before the pupils write the sentences as they are required to do, go over the lesson with them orally, calling for sentences which tell the month in which each holiday falls. Get as much variety as possible in these sentences. Following are several different and natural forms.

The first of January is New Year's Day.

Lincoln's Birthday comes in February.

Washington's Birthday is also a February holiday.

Labor Day comes early in September.

Christmas comes late in December.

Variety in the oral sentences will prepare pupils for writing varied sentences, which they should be encouraged to do. Do not allow the abbreviations of the names of the months in these sentences. Before they write, direct attention to the apostrophe in the names of three of the holidays and ask why it is used.

As always, the correction with the pupils of their written work must be carefully done. Any errors in writing the names of the holidays or of the months the pupils should discover for themselves by comparing their work with these names as they are given in this and in the preceding lesson of their book.

#### VII (206). Writing Dates

Study the lesson with the children in preparation for their copying of the dates as directed. Help them to answer the question asked about the dates 1732, 1775, and 1776. See that they notice the period after each complete date. If no question is raised, it will not be necessary to make any explanation of this, simply requiring that it be copied correctly. Should there be now or in the later writing of dates any indication that pupils think a period belongs after the year of every date, it should be explained that in dates written as these are, or in the date at the beginning of a letter, each date is really a sentence and is followed by a period simply on that account.



The names of the months are given in full in the pupils' book, and they should be required to copy them in full rather than to write the abbreviations. This will fix the spelling, and it will prepare them for the next use of dates that their work will require; namely, in the writing of friendly letters, in which the full name of the month is better form than the abbreviation. In the dating of papers in all school work have pupils use the abbreviations of the months, and see that they write them correctly.

### Supplementary Work

1. Have several dates written from dictation.
2. Dictate easy sentences containing dates.

### VIII (207). **My Birthday: Original Written Composition**

This is the first time that purely original composition work has been required. While such work might have been done much earlier, and probably with a fair degree of success by most pupils, it has been deferred until this time for the purpose of allowing time and practice to fix as habits some of the most common conventional forms before requiring the pupil to do work in which he should be free to devote his attention and thought mainly to the content rather than the form.

This exercise will prepare pupils somewhat for the writing of friendly letters, a subject which will soon be taken up.

Have no class discussion of the exercise — this will tend to produce sameness and monotony rather than originality and variety in the pupils' work — but go from desk to desk, as pupils think and write, and help individually by questions and suggestions adapted to each one. The chief thing to impress upon each one is that he write something that will be really interesting

Perhaps some children will have great difficulty in making a beginning. Such might be questioned somewhat as follows:

When is your birthday?

What would you like best to do at that time?

(The season will determine many things that can be done to best advantage.)

Is there any place you would like to visit?

Whom would you like to go with you?

What would you do there?

What would you like for birthday presents?

If you had some money given you for a birthday present, how would you spend it?

Would you like to have a birthday party? Where would you like to hold it? Whom would you invite? What would you do to entertain your guests?

Such questions as these and many others that will suggest themselves cannot fail to start any child thinking. But perhaps this will not always be sufficient; perhaps with the mind full of interesting things to write, some children's difficulty may consist in the actual putting on paper of the first

sentences. Do not hesitate to give such just the help and all the help they need. This is much better than scolding or prodding or leaving them to flounder helpless and discouraged and finally marking their exercise a failure. A failure under such conditions should be charged up to the teacher rather than to the pupil.

Helping a pupil in the condition described to make a beginning will often suffice to turn an imminent failure into a decided success. Perhaps the beginning needed is as simple as this:

My birthday comes on March 16. If I could do just as I would like on that day, I would —

#### **IX (208). How the Months Were Named: a Study and Writing Exercise**

This is a lesson for you to talk over with the pupils, explain to them, and make as interesting as possible. It is not at all necessary that pupils commit to memory by formal study the sources of the months' names nor the Indians' way of designating months or "moons." The lesson will serve to build up about the names of the months interesting associations, which the pupil may use in speech or writing on occasion. Should he forget some of the facts here given him, he will know where to turn for them.

**X (210). A Written Exercise on the Months**

The written work required of pupils should be discussed and corrected with them individually, so far as possible while they write.

**XI (210). Study of Quotations about the Months**

The quotations given for the different months have been selected with great care. Each one is especially appropriate; it not only expresses the most characteristic associations of the month to which it refers, but it awakens as well intimate feelings to which that month's experiences have given birth. To realize the full worth of these selections they must be read—read intimately, deeply, sympathetically, expressively, effectively.

Read them over and over with the children, trying with each reading to bring out more and more of the meaning. As an aid to the reading, study the selections as the questions in the pupils' book suggest. Several lesson periods may be profitably devoted to this chapter.

**XII (217). Memorizing Quotations**

Before the pupils begin studying the quotations to memorize them, find out which one each has chosen to memorize. See that every quotation is taken by at least one pupil. Have each pupil read his chosen quotation aloud to you, so that you can

determine whether he fully appreciates its meaning and feeling. Read it to him if necessary.

Keep these quotations in review by calling for a repetition of them from time to time. Call for them by months, having some pupil respond who has learned the quotation for the month called. If the quotations are well rendered at each exercise of this kind, in a surprisingly short time you will find that most of the pupils can repeat most of the quotations. They may vie with each other in the number they can repeat.

It will be worth while to have each pupil write from memory one or more of these quotations each month. Keep each child's papers together and toward the end of the year or term let him make them into a booklet. He might illustrate each poem and decorate the booklet cover.

### XIII (218). Picture Stories

(Dead fawn picture, p. 219)

Some children in one class worked with enthusiasm for several weeks on stories growing out of this picture. According to their conceptions, the pet fawn belongs to the little princess. One day she and her brother find the fawn dead. From the mark on the arrow, they know that the king's huntsman has killed the fawn. The huntsman is brought before the king and confesses that he killed the fawn, thinking it a wild one. The king gives

him one year in which to search the world and find a fawn, exactly like the one killed — the same age, size, color, with the same number of spots placed in the same way — in everything exactly like. If within that time the huntsman returns with such a fawn, he will be pardoned; if he fails, he shall no longer be the king's huntsman.

The children wrote on *The Quest for the Fawn*, relating the huntsman's adventures, etc.

Here are other suggestions that may be helpful.

1. The castle is besieged by an army on the farther side; the defenders within are starving; the boy kills the deer; he and his sister manage to get it to the starving ones in the castle, among whom is the children's father, and so save their lives.

2. The boy kills his sister's fawn by accident; he is moved by the sufferings of the dying creature; he throws away his bow and arrows (he no longer carries them in the picture) and promises never again to harm an innocent creature.

3. Fawn shot by hunters escapes and falls wounded near children's home; children care for it, restore it, and keep it as a pet.

#### XIV (220). More Picture Stories

(Girl in wood surrounded by animals, p. 221)

The different names given to the picture in the children's book suggest different stories. Encourage the children to think of other suitable names. Write their suggestions on the blackboard. Then let each one select a title either from the list on the board or from that in the book and write a story appropriate to the title.

**Supplementary Work**

Let the children imagine themselves any one of the characters in the picture — the maiden, the youth, the wolf, the deer, etc. — and write a story as that character might tell it. The marked and contrasting characteristics of the animals — the savageness of the wolf, the timidity of the deer and hare, the sauciness of the squirrel — and the common effect on these of the maiden's kindness must be appreciated. This appreciation will give variety to the stories as told from the different standpoints of the various characters.

Before the children are asked to write, the natural characteristics of the several animals should be discussed with them in some detail. Then each one should be allowed to choose the character that he will be, and to write his story.

**XV (220). Review of the Uses of Capitals and Punctuation Marks**

After the pupils have studied the lesson alone, test them by asking them to read aloud certain sentences and to give the reasons for the use of capitals and marks of punctuation.

**XVI (223). Studied Dictation**

Have children write from dictation Part I of the story, *A Queer Catch*, first taking such precautions

as may seem necessary to help them avoid the making of errors. (See p. 206.)

Correct the papers carefully with the children, as suggested in past exercises. Keep the papers until after the next lesson, then put together the two papers of each pupil.

### **XVII (223). Writing the Ending of a Story**

As the children write, help any who need assistance by asking suggestive questions. Be careful to influence none who are able to work alone.

### **Supplementary Work**

Let the children make complete stories based on Exercise 8, Chapter Twelve, as suggested in this Manual (p. 266).



## CHAPTER TEN

In addition to the continuation and development of all important kinds of exercises previously taken up, this chapter treats, in a concrete way that children understand, the general use of marks of punctuation; studies and practices the use of the contractions *don't* and *doesn't*; and gives exercises and instructions intended to eliminate the use of *ain't*.

Before taking up the chapter with the children, study its contents carefully, both in the children's book and in this Manual, and compare with preceding work so as to see just what advance is here made.

### I (224). "For the King"

Help the children to read themselves into the very heart and spirit of the story. See and feel yourself, as though you were a part of it, that scene in the little Scottish cottage. Feel with those two brave boys, as they prepare their arms, hoping to conceal from their mother their real purpose, but too honest and obedient positively to deceive her; become that mother for a moment, the personification of patriotism, courage, and self-sacrifice; enter the cottage with the homeless, wandering, hunted king, and feel with him the rebound of limitless

courage as he experiences the perfect loyalty of the mother and her sons.

If *you* can live the scene that this story describes so vividly, you will have no difficulty with the children. Whether you read it to them or with them, or whether they read it to you, they will catch the spirit. That is the purpose of the reading. Failing in this, the story is not read. Succeeding in this, the dramatization of it, which is called for later, will be spontaneous.

## II (227). **Studying the Story**

If the story has been really read, which was the purpose of the last lesson, the children will now study it with enthusiasm, with keen appreciation of the meaning of questions and suggestions given in their book to direct their preparation for the dramatizing. Give them some time to study by themselves; observe them individually to determine who really are studying sympathetically and who, if any, only perfunctorily. Help them, particularly those most in need of help, by calling on them to answer some of the questions aloud and to show how some of the characters spoke and acted, as suggested in the pupils' book.

Let each child tell the part he would like to take. Write on the blackboard the names of the several characters and opposite each the names of the children who want to take that part.

Discuss tactfully with the children the fitness of the assignments. This will help them to appreciate the requirements of the different parts.

### III (230). **Dramatizing the Story**

Let the children determine largely the assignment of parts for dramatizing, but see to it that the less capable ones have their fair share of opportunity. Seldom make up an "all star" cast. For the first dramatization, usually give the leading rôles to the more capable children, the minor rôles to the less capable, the diffident. But do not hesitate, in subsequent dramatizations of the same story, to assign less capable children to leading parts; this may be just what they need to bring out unsuspected talent or to overcome their self-consciousness. Let each child try the part that he thinks himself he can take best.

All the stories dramatized from the beginning should be repeated from time to time, always with different or partially different casts, so that every child may at some time have a part in every dramatization. See to it that no child always, or nearly always, takes part in the same dramatization. If for any reason — as the small number in the class — the same children must frequently take part in the same play, change the assignment of parts.

This constant change of actors and parts helps to make each dramatization spontaneous, original. A

routine, mechanical dramatization, with "finished" acting and conversation, no matter how good it may be from the dramatic standpoint, is just what is *not* wanted.

Occasionally, instead of the complete dramatization of a story, have the story read expressively by the several characters, each one reading only the conversation of his part.

#### IV (230). Oral Reproduction of the Story

The results of the reading, study, and dramatizing of the story should show in the reproduction of it. See that the children tell it vividly and with feeling. The action is straightforward; the children's rendering should be the same.

#### V (231). Why Marks of Punctuation Are Used

This lesson is designed to make clear and emphatic the idea that every mark of punctuation has a definite purpose, that it must be both used and interpreted thoughtfully. Carelessness in the use of punctuation marks, or their omission altogether, may do just as much harm as carelessness in the use of words—or even the omission of words. Punctuation marks are a part of written or printed language. They, together with letters and words, are the means we use in expressing thoughts on paper. They must not be omitted where needed, *nor must they be placed where not needed.*

This is the simple idea that every child must get and assimilate. *Two people must use marks of punctuation correctly, the writer and the reader. I am always the one or the other of these people. As a writer, I must use marks of punctuation so that any reader can understand just what I mean. As a reader, I must heed marks of punctuation so that I can understand just what the writer means.*

This idea every child should get from this lesson. The full assimilation of it, until it becomes a habit, will depend upon the consistency of its observance, both in writing and in reading. And its observance, with most children, will depend upon the teacher. It requires patience, unremitting vigilance through several years, but the results are just as sure as are the results of spasmodic attention, carelessness, and indifference. With patience and vigilance in this matter, from the beginning, every pupil will complete the elementary school course habitually thoughtful in the use and observance, as writer and reader, of marks of punctuation; without such patience and vigilance on the part of the teacher—every teacher—only the opposite result can be expected.

Do not make the mistake of thinking that the result scarcely justifies the effort. There is no better means of training in accurate thinking than that afforded by the process of acquiring the habit of using and observing marks of punctuation correctly; this demands the constant exercise of dis-

criminating thought. So, in acquiring this habit, children are doing much more than at first appears; they are learning to think definitely. Here is the secret of the difficulty with punctuation — for adults hardly less than for children; punctuation depends upon thought — definite, discriminating thought. Carelessness in the use and observance of punctuation marks is almost conclusive evidence of carelessness and indefiniteness in thinking.

### Supplementary Work

#### I. Dictate without study the following sentences:

“Will,” asked Bob, “is this your hat?”

Will asked, “Bob, is this your hat?”

Will asked Bob, “Is this your hat?”

Have a child write these sentences on the blackboard as you dictate. Children at their seats will criticize; corrections should be made at once.

Be careful that your dictation demands the punctuation that you expect. If the children have difficulty in determining the punctuation, or if they punctuate incorrectly, do not tell them, but make them think for themselves what it should be. You can do this by repetition, exaggeration, and contrast. Similarly, make them see the errors in an incorrectly punctuated sentence by reading, or having them read, the sentence just as punctuated, and comparing that with the reading originally given.

2. Dictate similar sentences to be written on paper. Correct them individually. Let each child read to you just what he has written; whether he has written according to dictation or not, his rendering should agree with his writing.

#### VI (233). A Fable to Study and Copy

This lesson is to be studied by the children alone — without preceding class exercise. Before they begin, make sure that they understand what they are to do: (1) to read the fable carefully; (2) to study what follows; (3) to copy the fable as directed.

While they are copying, go from desk to desk, making sure that they are copying accurately. From time to time ask a question, as, "Why have you used a comma here?" to assure yourself that the pupils are working intelligently. Especially question them about the new point, the writing of the contraction *don't*.

Exclamatory sentences and contractions will receive more attention later.

#### VII (234). Writing a Fable from Dictation

Dictate the fable, *The Fox and the Grapes*. Have pupils correct their own mistakes individually under your direction.

As this fable is to be used as a model on which children will base original fables, they must learn the form of it thoroughly.

## VIII (234). Telling Original Fables

Study this lesson with the pupils. Make sure that they fully understand the nature of the outlines, their relation to the stories based upon them. The first outline—that analyzed out of the fable, *The Fox and the Grapes*—is general; it may serve as the basis of many fables entirely different in their character and details. The second and third outlines are like the first, really based on it, only they are specific, each one the basis of a single story, which may be varied, indeed, in its minor details, but which must concern the actors named.

In working out the first original fable with the children, that of the *Girl and the Rose*, do not let them be satisfied with the one version given, as a suggestion of form, in their book, but encourage originality and variety in every one of the four parts, especially in the last three. For examples: How did the girl try to get the rose and fail? (She jumped and jumped; she tried to pull down the bush and scratched her hands; she climbed on the wall and fell.) What disagreeable thing did she say about the rose? ("It isn't fragrant;" "it is withered;" "it has too many thorns;" "I don't like red (or white, or yellow) roses anyway;" "it's too small;" "I didn't really want it.")

Allow the children a few minutes to think out a



fable, each one for himself, choosing any of the titles given in their book. Then have several tell their fables to the class. Insist on their following the outline, making just four parts of each fable, each part definite and to the point. Discourage random, irrelevant talking. Insist on brevity, point, fluency, and good expression. Every fable must teach the same moral — “sour grapes.”

### Supplementary Work

1. Have pupils make lists of titles for fables that may be made to teach the same lesson as that of the *Fox and the Grapes*. This may be a class exercise in which the titles, as determined upon, may be written on the blackboard; or it may be an individual exercise, each pupil writing his own titles on paper.

2. Fables may be made and told from any of these titles, as in the regular lesson.

### IX (236). Writing Original Fables

If the oral work of previous lessons has been well done, the children should have no difficulty in writing good original fables. Before they begin, it will be well to make sure by a few questions that every one has in mind the several indispensable characteristics which his fable must have; namely, four parts like the fable of the *Fox and the Grapes*, brevity and directness, and a moral. Of course it must also be

correctly written in respect to spelling, punctuation, the use of capitals, and a paragraph for each part.

Go from pupil to pupil as they write to see that each one is succeeding. A question or suggestion will help a pupil to avoid an error or to correct it at once. Some children will need a little sympathetic help. Let the child who is unable to begin tell you the first part of the fable that he is to write; then he will probably have no further trouble. Every pupil should be helped to correct his own work — not merely its form, but its content.

### **Supplementary Work**

Let children write original fables teaching the lessons taught by fables 1 and 2, Chapter Twelve.

### **X (237). Contractions, *Don't*, *Doesn't***

Only contractions that are commonly misused by children are made the objects of intensive study in regular lessons. The lesson should be but the beginning of a determined effort to establish right habits of usage. In the lesson the child learns what is right, why it is right, and how to tell what is right. If he can be made to apply this knowledge patiently to his speech and writing, he will soon form the correct habit.

As an aid to the children in forming the habit of using *don't* and *doesn't* correctly, it would be well to keep before them on the blackboard the lists of

sentences in their book in which these words are correctly used. Pupils especially prone to misuse these words will do well to make individual copies of these sentences on cards and refer to them frequently.

Require each child to correct his own mistakes in filling the blanks in *The Family Vacation*. To do this, he has only to follow carefully the directions that his book clearly gives for the use of the words *don't* and *doesn't*. Additional exercises similar to this can easily be prepared if desired.

**XI (238). A Contraction that is Always Wrong, *Ain't***

Owing to the widely prevalent use of this word by children in speech, and, hardly less commonly, in writing, a special lesson on the matter is advisable. This lesson is not given with the thought that a single lesson will break the habit in a single child; it should rather be considered the first step in a determined effort which is to endure until the habit is broken, until correct forms are used habitually, without thought, in place of this incorrect form.

The lesson should serve to make perfectly plain to every child that *ain't* is wrong and must not be used, that it is not needed, as there are other contractions to fit every place in which any one would think of using *ain't*. More than this — and more important — the lesson should be made to arouse a strong sentiment against the use of the word and in

favor of using correct forms; if this can be done, it will need only following up to replace the wrong habit with correct ones.

As suggested in the last lesson concerning *don't* and *doesn't* it will help to have the correct forms, as given in the pupils' book (p. 239), on the board where reference can be made to them as necessary. It will also help some pupils to have their individual copies.

If your children are unfortunately afflicted with the *hain't* as well as the *ain't* habit,—perhaps using *hain't* interchangeably with *ain't*, or as a contraction of *have not* and *has not*,—try to eradicate both habits at once and by similar methods.

#### XII (240). The Exclamation Mark

After the pupils have studied the lesson by themselves, have them read appropriately *The Circus Parade* and tell why each exclamation mark is used, like this: "There is an exclamation mark after *Here it comes* because these words express strong feeling—Harry's excitement; there is an exclamation mark after *What funny little monkeys* because these words express a strong or sudden feeling—Will's interest and amusement."

Insist that pupils read these expressions in a way to call for exclamation marks. Show them that they are not really reading what Harry, Tom, and the other boys said unless they read as the exclamation marks direct.

Following this exercise, dictate *The Circus Parade*. Do not fail to exemplify your own teaching. So dictate that the thoughtful pupil can hardly fail to place exclamation marks where they belong. If you fail to exclaim in dictating, pupils ought not to use exclamation marks in writing from your dictation.

Have pupils correct their papers at once under your direction. Particular attention is to be paid, of course, to the use of the exclamation mark; but any errors in the use of other marks or of capitals or spelling should also be corrected.

### XIII (242). Writing Exclamations

As a result of the last lesson, the pupils should be able to write the exclamations of the people without aid, but it would be well to talk with them about the orders that officers give their men, before they attempt to write these. Let the children give such orders as they have heard or know. A few of these might be written on the board, as: Halt! Mark time, march! Forward, march!

Pupils' papers should be corrected at once.

### XIV (242). Picture Stories

Take a lesson period to interest the children in one of the books mentioned in their book; read or tell them interesting extracts; encourage them to read the book.

The picture stories may be written as adventures

or merely as dreams. A story from the first picture might follow an outline something like this:

Boy at seashore has been in swimming, rests for a while on warm sand, thinks of fish who swim so much better than he, wishes he could swim like a fish, wonders how they live, longs to see; fish calls, "Swim out to me and I will show you the wonders of the deep;" boy's experiences with the fish; wakes up on beach.

Following are suggestions of two stories that might be made from the second picture:

1. Boy wakened very early in the morning by the screams of sea gulls, runs out on beach, watches gulls fly, thinks of all the strange places they see, wishes he were a sea gull, one gull invites the boy to go with him, his experiences, finally while crossing water gull shakes him off. Oh, how cold the water is! Boy wakes up to find the tide has come up and wet him.

2. Boy finds wounded gull on beach, cares for it, it is a fairy gull, every night after boy is in bed gull taps at window, boy opens window and seats himself on gull's back — gull has power to make himself big — and away they journey till the morning dawns.

#### XV (244). "The Dumb Soldier"

Read and discuss the poem with the children. A few words and expressions will probably need explanation. But the chief purpose of the reading and discussion should be to arouse the children's imaginations and sympathies, so that they will see and hear and feel with the little boy and with his soldier that he hides in the ground.

Following are the words and expressions most likely to need explanation and illustration. Are there others that your children may not understand?

*Second stanza:* First line, *apace*; try to have children see the beauty of the picture of grasses growing and spreading so rapidly (*apace*) that they quickly run over the lawn like a green sea, covering the soldier's hiding place and rising like a wave to the boy's knee.

*Third stanza:* Probably the soldier was of lead, hence the *leaden eyes*; *leaden* may also refer to the color and the expression, or lack of expression, or feeling. *Scarlet coat and pointed gun* marks him a British foot soldier.

*Fourth stanza:* When the grass is ripe, ready to cut, the scythe sharpened (*stoned*) and the lawn mown close, then the hole, the soldier's hiding place, will be uncovered, so that it can be easily found.

The last five stanzas make especial appeal to the imagination and the feelings. The little boy had hidden his soldier in the ground not through cruelty or lack of feeling, but that the soldier might have the delightful experiences that the boy would fain have enjoyed himself. Doubtless the thought of his soldier in the ground stimulated the wonderful imagination of the boy so that he could almost feel that he was enjoying the soldier's experiences. Perhaps he often thought or said to himself, "Now my soldier is seeing this; now he is hearing that."

He is fully confident that he shall find his soldier again quite safe, after "all that's gone and come." When he finds him, will he pity the poor soldier because he has had to lie alone in a hole in the ground all the spring and summer? Not a bit of it. He'll envy him because he has lived just as the boy would have lived, has done just as the boy would have done, if he could (*sixth stanza*); he'll envy him because he has seen (*seventh stanza*) and heard (*eighth stanza*) what the boy so much wanted to see and hear.

Read to the children two other poems by Stevenson, *Bed in Summer*, and *The Land of Storybooks*. In these poems he expresses similar intense delight

in living close to the life of nature and in the enchanted realms of the imagination; he also gives expression to similar grief when he is deprived of these opportunities.

And does it not seem hard to you,  
When all the sky is clear and blue,  
And I should like so much to play,  
To have to go to bed by day?

— Last stanza of *Bed in Summer*.

So, when my nurse comes in for me,  
Home I return across the sea,  
And go to bed with backward looks  
At my dear Land of Storybooks.

— Last stanza of *The Land of Storybooks*.

Study with the pupils the questions in their book. Let them talk of the "fairy things." Were they real fairies? Did they dance by the light of the stars? Did they climb the blades of grass and slide down them? Did they touch the soldier and make him live and play with them? When the sun came, did they fly back to fairyland?

Or were the "fairy things" little insects that lived in the grass and crawled about and over the dumb soldier?

Of what were the bee and the ladybird talking? Did the bee say:

"Ladybird, ladybird, fly away home;  
Your house is on fire, your children will burn?"



What answer did ladybird make? Or were the bee, the ladybird, and the butterfly going to the fairy ball? Or did the bee tell the others of all the honey he had gathered and stored away for the winter, and did he tell them to stop playing and go to work, too?

After the children have talked freely over all such possibilities as those above suggested help them to tell the soldier's story.

#### XVI (248). "The Lost Doll"

Read this poem with the children and help them to compare it with *The Dumb Soldier*.

How did the doll's experiences compare with those of the soldier?

How did the feelings of the girl, as she thought of her doll out on the heath, compare with the feelings of the boy as he thought of his soldier in the ground?

How did the feelings of the girl as she found her doll compare with those of the boy when he found his soldier?

Let the children speculate on the terrible experiences of the poor lost doll as she lay helpless on the heath, the cows trampling over and mangling her, and the rain beating down on her and washing away her paint and her curls. Let the girls tell the doll's story, how she was lost, what happened to her, and how she was found.

**XVII (249). Writing the Stories of the Dumb Soldier and the Lost Doll**

As suggested in previous exercises in writing original stories, help the children as they write. Let them correct any errors at once.

**Supplementary Work**

Let pupils write stories based (1) on Exercise 6, Chapter Twelve, as suggested in the Manual, p. 265, (4); and (2) on Exercise 11, same chapter, as suggested in the Manual, p. 268, (2).

**XVIII (250). Writing True Stories**

Do not discuss these topics with the children as a class before they write ; that would tend to destroy the originality and individuality of their papers. Encourage each one to write his own story, which he may read to the class if it is good enough ; let it be a "surprise story" if possible.

While children write, pass from seat to seat helping individuals according to each one's need. Some are perhaps finding it difficult to begin : one does not quite understand what is required ; another cannot decide on the word to write first ; a third cannot bring himself to choose between the subjects suggested. Start each one by just the question or suggestion that fits his particular need.

If a few need more help, as they may, to develop

and arrange their thought, give this help largely through suggestive questions. Require the child to answer in complete sentences. Question in such order that the answers, written down, will make a complete and interesting story.

After papers are completed and corrected by the children, with such help as you may find it necessary to give, have some of them read and discussed. Let the papers read be as different as possible. They will suggest to the children ideas that they might have used, ideas that they may use on some future occasion.

Several periods may be profitably spent on this section. Some pupils may be able — and should be encouraged — to write on two or more of the suggested subjects, while others are working out and perfecting a single story.

## CHAPTER ELEVEN

THE work of this chapter calls for the use of all the knowledge and power that have grown out of all the previous work. All the various exercises of previous chapters — reproductions, oral and written, dramatizing, telling and writing original fables, picture stories, poem study, the use of all marks of punctuation already studied — are continued with new and interesting material; increased demands are made upon the children to exercise their growing power and independence, to express their individualities.

The distinctly new work of the chapter consists of the following:

1. **Making a story from an outline; oral and written exercises.**
2. **Letter writing.**

### I (251). **Making a Story from an Outline**

This is an oral lesson, the first one of the kind. The work on original fables in the preceding chapter has prepared the pupils for it. This goes a step farther than the fable work in its demand for originality, for the use of the constructive imagination.

Study the whole lesson through with the children so that they will understand clearly what is to be

done, and that the scenes and events suggested by the paragraph headings may begin to shape themselves in the children's minds into a connected whole—which is to be expanded into a story. Then help the children to work the story out and to express it, paragraph by paragraph. Remember that it is their imagination, thought, and expression that are to be exercised, and that you are merely to help. This does not mean that you need not exercise the same faculties. On the contrary, you must at least equal the combined mental activities of all your children; for you must be quick to appreciate every mental picture, every idea, every expression that they suggest.

*Paragraph I.* Talk over this paragraph with the children until every one has a vivid mental picture of the burning house, the flames and smoke, the frightened people, the firemen with hose and ladders thinking that, while the house is gone past their power to save, every one who was in it is safe. Probably most children have had experiences that can be drawn upon in building up the desired mental picture.

*Paragraphs II and III.* These paragraphs, which should be largely made up of exclamations, give excellent opportunity for the children to apply what they learned in the last chapter about exclamations and exclamation marks.

Get the children to give a large number of exclamations that the child might use, and have a child, or children, write and punctuate them correctly on the board. Some of these might be: "O Mother! Mother!"—"Mother, help me!"—"Come quick, Mother, I am burning!"—"Help, Mother, help!"—"Take me down, take me down!"

In the same way have them give and write on the board the excited and horrified cries of the people, the firemen, the mother (if she is there ; perhaps she will not appear on the scene until the fireman has tried in vain to rescue the child).

When a sufficient number of exclamatory expressions have been secured, have the children select the few that they will use in each paragraph and give these their proper setting with a few explanatory words.

*Paragraph IV.* This paragraph must paint a most vivid picture, must convey the tense excitement of the crowd, the desperate efforts of the fireman ; there will be smoke and flame ; perhaps a tottering ladder and crashing timbers ; a fireman badly burned and almost suffocated ; perhaps the fireman cries out his failure : " It's no use ! The child can't be saved ! "

*Paragraph V.* What does the mother cry out as she rushes into the burning building ? What are the cries of the onlookers ? Get a large number and have them written on the board as before. Then select a few and make into a paragraph.

*Paragraph VI.* Is the mother burned ? Is the baby saved and unharmed ? What is said and done ? Work for a good sentence to end the story.

Well handled, pupils can hardly fail to get into the spirit of the exercise, to become filled with clear thoughts, vivid pictures, strong feelings that they want to express ; this is the first requisite in speaking or writing — something to express. The second requisite is effective expression. This you have been working out with the children, paragraph by paragraph. It is now time to begin at the beginning and tell the whole story connectedly. Let the teacher do this first, varying at will the expressions and exclamations already discussed, but being care-

ful to make a concise, well-connected story. Following the teacher, let several pupils tell the story. Encourage originality, variation in detail, only have the outline followed. Also insist on brevity.

## II (252). **Writing a Story from an Outline**

As pupils write the story they should keep their books open before them at the outline given in the previous lesson, and write paragraph by paragraph. Give your undivided attention to the children, passing from one to another to see that every one is working intelligently, and to give a bit of help, by question or suggestion, where needed.

Keep constantly before them the idea that they must think just what they are going to write, word for word, before they begin a sentence. Ask individual pupils frequently to tell you just what they are going to write in a given sentence and in a given paragraph. Encourage them to whisper or even to speak softly to themselves the words they are to use if they find that this helps them to think clearly.

Do not hurry the children. Some will think and write much more readily and quickly than others; do not hold these up as examples, as standards that all should reach. It often happens that the results of these rapid workers are poor or mediocre. What needs most to be emphasized is careful thought. Dawdling must not be tolerated; but every one—the slow as well as the quick thinker—should be

encouraged to take the time that he needs to think out to his own satisfaction what he wishes to write. Pupils who cannot finish their stories in a single period should put aside their papers and continue it at a second or even, if necessary, a third period. The object is not the completion of the exercise, but the writing by the children of the best stories of which they are capable.

Every child should succeed in this exercise; every child should complete a connected story. The child's future work depends upon his success or failure at this point. If he succeeds now, and knows and feels that he succeeds, even though his production may be poor in itself, he will advance to the next step with courage and confidence and build a second larger success on this first one. If he fails now, if he is allowed to leave the exercise without having completed a story, if he knows and feels that he has failed, he has the whole weight of this failure, in the shape of discouragement, dislike, and indifference, to handicap whatever efforts you may induce him to make in future. Always insist on success; never permit a failure. If anything like a failure occurs, do not allow it to be left as a failure; see that it is buried under a success.

### **Correcting papers.**

If you are active, as already suggested, while pupils are writing, they can make most of the cor-



rections necessary in their papers while they write. You can anticipate most of their errors and then see that they are corrected at the right time — before they are actually made.

It will do little good — probably will do positive harm — for you to correct pupils' papers alone, hand them back to them, and require them to note the errors and corrections, and perhaps to rewrite their stories as corrected. Their greatest difficulty is in thinking clearly, in deciding exactly what they are going to say, and not primarily in the form of expression. True, confused thought or lack of thought will reveal itself in the expression; but merely correcting the expression on paper — with a child ten years of age — will rarely help the child. You must get back to his real difficulty, you must personally, face to face with the child, make him think clearly; then he will write clearly. Correcting the child's written errors will improve the particular production; helping the child to think will insure better productions in future.

Children cannot write this story from memory. It was not the purpose of the oral lesson to enable them to do this. The purpose of that lesson was to prepare the pupils to think out the story, each one for himself, before writing; to think out exactly each sentence before beginning to write it. You are anticipating — and so best correcting — the errors that might later appear on their papers, when

you compel them to think before writing. Let the child who is prone to err tell you exactly what he proposes to write. Then let him answer to you these questions: (1) Where are you going to begin that paragraph? (2) Why? (3) With what kind of letter will you begin it? (4) Why? (5) What mark will you place after——? When you come around to that child again in a few moments, you can see at a glance whether he has done what he proposed to do. Probably his work will be correct; if not, a question will make him think and enable him to correct it.

Every moment of this patient, insistent, unremitting, close-range, detailed, and individual work with the children is being built into right habits of thought and expression, just as truly as the general effort to teach language to a class as a whole fosters the growth of carelessness and indifference. Individual pupils, not classes, learn to use language.

### III (253). “The King’s Dream”

In reading this story with the children, see that the various feelings of the king and his wise men, as well as the ideas, are adequately expressed. Let the children read it as a dialogue.

After the children have studied by themselves the questions on the story, ask them these and other questions that will bring out the full meaning of the story and prepare for its dramatization.

#### IV (256). **Dramatizing the Story**

If the children have been allowed from the beginning, as repeatedly directed, to assume more and more responsibility and to take the initiative increasingly in dramatizing, they should now be able to plan and carry out the dramatization of a simple story like this with very little help from the teacher. The preparation which the last lesson gave ought to enable them to try it with confidence.

To stimulate a little wholesome rivalry, divide your class into two groups. Let each group plan the dramatization, assigning parts. Every child can be used in some capacity, as soldier or wise man. When the groups are ready, let one after the other give the little play. Perhaps a few children will be reserved for an impartial audience, who will discuss, at the close, the relative merits of the two productions.

#### V (256). **Oral Reproduction of the Story**

Without further preparation the children should be able to tell this story. Work for brief, fluent, straightforward, thoughtful, expressive reproductions. A reproduction must not be allowed to degenerate into a mere test of memory, even largely word memory. A reproduction, like an original story, should be the result of active, discriminating thought appropriately expressed.

## Supplementary Work

1. Tell the children the story below, *The Two Doctors*, which teaches the same lesson as *The King's Dream*. After a single telling let the children dramatize, if possible without aid or suggestion from you. Perhaps the same two groups that dramatized *The King's Dream* will take charge of this dramatization in rivalry.

## THE TWO DOCTORS

Once upon a time a king was ill. He sent for the wisest two doctors in the land. They felt his pulse and looked at his tongue. Then the first doctor spoke.

"O king," he said, "you do not exercise enough. You should give up your carriage and walk, and you should play games or work every day."

"What!" cried the angry king, "give up my carriage! Walk! Play games! Work! I will have none of your advice! Leave my court at once, and be thankful you take your head with you!"

The second doctor said: "Your case is a very strange one, O king. Let me study it until to-morrow. Then I will tell you what must be done."

Next day the doctor returned. He gave the king a silver cup, a spade with a golden handle, and a ball.

"O king," he said, "a mile from your palace is a spring of magic water. Every morning before breakfast walk to this spring and fill the silver cup from its waters and drink. The magic water will soon make you well again.

"After breakfast take this magic spade and dig for one hour in the fairy glen back of your palace garden. If you will do this for one year, you will become very rich.

"In the afternoon take the ball I have given you (it is stuffed with magic medicine) into the court and toss it one hundred times

to one of your little pages. If you will do this, you will live for many years."

"You are indeed a wise doctor," cried the king. "I will do all you say, for you have promised me health, wealth, and long life. As a small reward for your good advice, I will make you my doctor for life and pay you a thousand pieces of gold every year."

— A STORY FROM INDIA.

2. Have the children reproduce the story, *The Two Doctors*.

3. Let the children dramatize *The Two Doctors*. They should need little or no aid.

#### VI (257). Dates

Study the questions about the dates with the children. Make sure that every child understands what the numbers mean, the number immediately after the name of the month and the number of the year.

As the pupils write their own dates, inspect their work, and have them correct any errors at once. Let them give reasons for any changes that they have to make.

#### VII (258). Writing Dates from Dictation

Have the children write several dates from dictation, one or more in each month. Let them correct their work at the time. Few mistakes should be made.

This lesson is in preparation for letter writing.

VIII (258). **How to Write a Letter**

Before taking up this lesson with the children, read the two following lessons in the pupils' book and in this Manual, so that you may understand the full plan of these first lessons in letter writing. Perhaps a word of explanation will help you to appreciate this plan still more, and so to carry it out more effectively.

The first purpose — as in all language work — is to arouse the pupils' interest, to stimulate their thought about things that they know and like, to make expression seem natural, desirable, and useful. Hence the story involving a real child's letter, expressed in a child's language, and with childish enthusiasm, and filled with things that interest all children. The letter is, of course, correct in form, but the content — as in every letter worth while — is more important than the form. The letter requires, suggests an answer. Children feel at once that they can, and so they want to reply to it. In doing so they observe the form, not as the main purpose of the letter, but merely as the form that a good letter should have. In this way they are learning at the outset the proper relation of form and content. They are learning correct form much more surely and easily than they could if their attention were mainly directed to this, as is almost inevitably the case when classic letters of well-known authors are

used as models. The content of such letters, written to or for children, not by them, is usually unreal, unchildlike, lacking in power to arouse children's interests and to stimulate their imagination. Hence, the form receives undue emphasis, and children conceive a distaste for letter writing.

Read the story with the children and take up with them the study of the letter, following the questions and explanations given in their book.

The address on the form of the envelope given in the pupils' book (p. 258) is a type that the pupils may copy. Study it with them, having them note the four periods, the only marks used, all indicating abbreviations.

The two forms of headings (p. 261) should also be carefully studied with the pupils. Lead them to notice all the marks of punctuation and to see the reasons for each.

(FORM I.) There is a comma to separate the name of the town from the name of the state, and another comma to separate the whole address from the date. There are periods after *N. J.* because *N. J.* is the abbreviation for *New Jersey*.

The writing of dates the children have already learned.

All words in the heading begin with capitals; they are all names.

(FORM II.) This is the same as *Form I* except the first and additional line. The comma separates

the name of the avenue or street from the name of the city; the period after *Ave.* marks the abbreviation for *Avenue*. The name of the state, *Michigan*, as in *Form I*, is abbreviated. The abbreviation, *Mich.*, has a period after it.

Pupils should be held to the strict observance of the forms given in their book until they have learned to write them without error. It will be time for them to learn the variations of these forms — variations mainly in punctuation and abbreviation — that are quite correct and in current use, when they can write the given forms with confidence.

#### **Writing the Mechanical Forms**

1. Have every pupil, some on the blackboards, others on paper, write the correct heading of a letter written from his own home.

2. Let pupils study the address on the envelope of Dick's letter, then write the correct heading for a letter written by Tom.

These exercises should be done quickly, inspected, and any necessary corrections made at once by the pupils.

#### **IX (262). Letter Writing (*Continued*)**

Read over the story with the children. The "thinking and wishing" of Tom is given in detail to let the children see what things would naturally be touched on in Tom's letter to Dick. These



things are repeated again when Tom tells his mother what he will write.

Keep referring to Dick's letter when Mother refers Tom to it. Let the children look back and answer for Tom. Have them tell exactly what they will write; as, the heading —

25 WALNUT ST.,  
LOUISVILLE, KY.,  
May 11, 1912.

The next thing —

DEAR DICK :

The first paragraph —

I will tell you how I got hurt. I was running to school, etc. —

The rest of the letter —

I thank you for your kind invitation to visit you. I am coming as soon as I can travel. I want to know all about your pets. Is Rover a big dog? Where do Mrs. White and her kittens live? etc. —

Have children tell individually just what each will write.

Have several tell how they will end the letter, as:

When I am strong I will show you what a fine swimmer and diver I am.

Your loving cousin,  
TOM.

Next summer I will show you that there is no better swimmer than

Your loving cousin,  
TOM.

When my leg is strong again we will have a swimming match.

Your cousin,  
TOM.

Have several good endings written on the black-board.

**X (264). Answering a Letter**

You are to be Tom's mother. In the story she prepared the way for a good letter. While the children are writing, pass from desk to desk asking questions, making suggestions to see that the pupils are really writing an interesting letter. There may not be much variety in the letters, but they should all be interesting and correct in form. Use the letter Dick wrote as the type, referring the children back to it for any needed corrections in form.

Have them write the address for the envelope either on a real envelope or on a square or oblong drawn on the backs of their papers. Here they should write Dick's full name —

MR. RICHARD BROWN  
HARRISBURG  
ILL.

**XI (265). Writing a Letter to a Friend**

Have each pupil write a letter to a friend asking the friend to spend next Saturday afternoon with

the writer. Each letter should tell just what the writer wants to show the visitor, what they will play, what they will do, etc. Talk over the proposed letters with the children. Have them tell you just what they are going to say. Do not let them write a word till they know and have expressed orally just what they want to say. A whole language period might be well spent in this oral preparation for the written letters.

When the pupils are ready to write, let them use as a type the letter Dick wrote to Tom. Have each child write to another child in the class — to a child he would really like to have spend Saturday afternoon with him. See that every child has a letter written to him. By questions and suggestions as they write help them to avoid and to correct errors.

#### **XII (265). Answering a Friend's Letter**

Give the letters written in the last lesson to the pupils to whom they are addressed. Let each child answer his letter.

While they write, pass from seat to seat helping them, as Tom's mother helped him, by questions and suggestions, to make good replies.

#### **XIII (265). A Fable to Study**

This fable is a type after which pupils are to tell and write other fables. In order that they may do this intelligently and correctly, they must master

the type—the mechanical form as well as the story.

Have pupils tell orally just why each capital and each mark of punctuation is used. For variety ask questions as follows:

Which words in the title begin with capitals because they are important words in the title? What other word in the title begins with a capital? Why?

How many paragraphs in this fable? How do you know?

In the first paragraph how many sentences are there? How do you know? How many of these sentences are statements? How do you know?

In the second paragraph how many sentences? What kind of sentences are these? How do you know? Give two reasons why "Dear" begins with a capital letter. Why is there a comma after "Mrs. Crow"? What abbreviation is used in this fable? Read the whole quotation in the second paragraph.

Why is the apostrophe used in "fox's"? Read the statements in the third paragraph. What other kind of sentence is used in this paragraph? Read it.

In the last paragraph why are commas used before and after "Mrs. Crow"? Where is there another comma in this paragraph? Why is it used? Read the quotation in the last paragraph.

#### XIV (266). Writing a Fable from Dictation

Dictate the fable, *The Fox and the Crow*. Have pupils correct mistakes as usual under your direction.

#### XV (266). Making New Fables

Study with the pupils the analysis of the fable of *The Fox and the Crow* as given in their book.

Make sure that they clearly understand the content and significance of each paragraph — its relation to the complete fable. This perfect understanding is the necessary basis of the original fables which they are to make.

Discuss with the children the suggestions for the new fables, having them complete the outlines, and suggest a variety of ways in which the fables may be worked out in each paragraph.

What does one animal say to the other to flatter him and make him let go his prize? The cat might say to the kingfisher: "Let me hear your sweet voice." — "How can you open your beak so wide!" — "I once saw a wonderful sight. A bird threw a fish up in the air and caught it in her beak! I believe you could do that!" — "What a big fish for you to carry! But I believe you could carry a larger one still. Just open your beak as wide as you can!"

What does the flatterer say at the end about the folly of listening to flatterers? The wolf might say to the bear: "Your teeth are sharper than your wits." — "Strong teeth may catch a lamb, but only good sense can keep it." — "Never listen to a flatterer and you may keep your lamb as well as catch it."

After the possibilities of the various suggested fables have been revealed to the children by this discussion, give them a few minutes for thought in

which each one shall select the fable that he will tell and think just how he will tell it. The fables should be told briefly and fluently. Each should be complete and pointed. The last fable suggested might be something like this.

#### THE WEASEL AND THE FOX

One day a weasel stole a chicken and ran with it to the woods. A fox saw the chicken and planned to get it.

"Why, Mr. Weasel," said the fox, "how did you ever catch that chicken? How could you creep up so softly that it never heard you? Please show me how you did it."

The weasel felt flattered. He dropped the chicken and crept softly over the ground. "This is how I did it," he said.

When he turned around the fox was just swallowing the last of the chicken. "How silly you are, Mr. Weasel!" said the fox. "You should know better than to listen to flatterers."

#### XVI (268). Writing a Fable

Pupils who choose to write from any of the outlines given in the last lesson should be able to do so with little help, as those fables have already been discussed and told orally. Any child who chooses an original title, however, should have attention. It will probably be well to have such a child at least outline his story to you before he begins to write. As pupils write encourage them to refer to the type fable (p. 265) whenever they seem to need such assistance as they can get from that fable.

In having papers corrected, pay attention not

simply to mechanical errors, but especially to the content—the character of the story and the moral that it is intended to teach.

### Supplementary Work

1. Let children tell fables similar to those outlined in XV, but varying them by having the flatterer outwitted. Following are examples:

The crow may eat her cheese, then say, "Ah, Mr. Fox, I am not so easily flattered. I know I cannot sing well."

The kingfisher may say, as he clutches the fish in his talons, "Excuse me till I take this fish to my little ones; then I will gladly sing for you."

The bear may hold the lamb with a firm paw while he bares his teeth.

The owl may hold the mouse in his talons while he answers the cat.

After talking over with children various possible endings of this kind, let them write fables with similar endings.

2. Write the following titles on the board. Children tell what the first-mentioned animal had, and how the second secured or attempted to secure it.

The Hawk and the Cat  
The Fox and the Wolf  
The Hawk and the Eagle  
The Goose and the Fox  
The Cat and the Dog

3. Write the following titles on the board. Pupils tell who tried to take the kid from the wolf,

the mouse from the cat, etc. ; how he tried, and how he succeeded.

The Wolf and the Kid  
The Cat and the Mouse  
The Mouse and the Cheese  
The Robin and the Worm  
The Dog and the Bone

4. Let pupils write original fables that teach the lessons taught by fables 3 and 11, Chapter Twelve.

#### XVII (269). "America"

Before taking up the detailed study of the poem with the children, read it to them — perhaps several times — with expression and feeling. Read it so that they will feel as well as understand its meaning; indeed, only by feeling can they fully understand it.

Then study it with them, line by line, and stanza by stanza. You may need to give further explanations and illustrations than those in the children's book. For instance, foreign children may need to be told that the author, Dr. Smith, was born in America; hence he wrote, "My native country," etc. Even in this detailed study do not fail to rely largely on expressive rendering for the conveyance of the full meaning, which is often beyond explanation.

When the children understand and appreciate the meaning of the song, — as fully as they are capable of understanding and appreciating it, — have them



memorize it. If some already know it perfectly, let those prepare to write it from memory — by studying the capitals, the punctuation, and the arrangements of stanzas and lines.

Require the children to stand whenever the anthem is sung. This will do much to inspire, to associate with it appropriate feelings of pride, patriotism, and reverence.

### Supplementary Work

Tell the children something of the author of *America*. Tell them of the time and circumstance of his writing the song. Read to them what Oliver Wendell Holmes says of him in his poem, *The Boys*.

### XVIII (274). Writing "*America*" from Memory

This exercise may be given in regular language periods, — it will probably require more than one for most children, — or it may be done in study periods as individual pupils have time for it. The object is to have every child learn the hymn perfectly. No child has completed this lesson until he can write the whole poem without error. And every child should study it and write it until he has thus mastered it. Only make the children feel a pride in this achievement and it will soon be accomplished.

**XIX (274). Picture Stories**

(Child drifting in boat, p. 273)

The picture tells the story so clearly and fully that children should be able to write it without help. Have them correct their work as usual, not only for form, but for content and effective presentation.

**Supplementary Work**

1. Let the story be written from the standpoint of the person in the boat, only the prow of which shows in the picture at the right.

2. Have stories written from any of the pictures in Chapters One to Five. These pictures have served only for oral stories.

**XX (274). More Picture Stories**

(Animated toys, p. 275)

There are many stories of toys that talked and acted like real folks when everybody was asleep. Tell the children one or more of these stories — you will find them in almost any book of fairy tales. Two of the best are *The Tin Soldier* and *The Money Pig*, by Hans Christian Andersen.

Now tell the children that many story-tellers have written stories of toys who could live and act and talk like real people from twelve at midnight until they heard the first cock crow in the morning. Then let them write the story this picture tells.

## CHAPTER TWELVE

THE stories and rhymes given in Chapter Twelve of the pupils' book may be used in a great variety of ways. In general they will serve two purposes. First, they may be used as needed in connection with lessons in preceding chapters. They furnish further opportunities, varied and interesting, for reproductions, conversations, dramatizations, written exercises of various kinds, and drill in all mechanical forms.

The second general purpose which this material is designed to serve is that of reviewing and testing. Comparisons will show that these twelve stories and rhymes contain all the forms of punctuation and the use of capitals, that have been taught in preceding chapters, and no others. They also furnish the basis for all kinds of exercises, oral and written, that have been subjects of study.

The following suggestions for the use of this material, both to supplement and to review and test preceding work, though quite numerous, by no means exhaust the possibilities.

### **I. Suggestions for Using the Stories and Rhymes**

#### **1 (276). The Proud Crow.**

Several uses that may be made of this story:

1. To test pupils' knowledge of the use of the

capital and period. In this case the story should be written from dictation without previous study.

2. The story may be enlarged by supplying more details. As a help to this exercise read the complete story of the proud crow as given in *Æsop's Fables*, or—if it is to be dramatized—as told in the *Aldine Second Reader*.

3. After being enlarged or after the complete story has been told or read, it may be dramatized.

4. This story may be made the basis of exercises supplementing the work on quotations in any chapter.

The children may write quotations on the board, or on paper, telling what the crow said when he found the feathers; what he said to the other crows; what he said to the peacocks; their answer; what the crows finally said to the proud crow.

The exercise may be handled somewhat as follows with good results. Have the pupils give orally the complete sentence, as:

The crow said, "What fine feathers."

The teacher writes the sentence on the board, omitting all marks of punctuation.

She then proceeds as follows:

Is any one speaking? Who? What does the crow say? Put your hands around the words the crow speaks. What marks should be placed where your hands are? (Put in the quotation marks.) Read the quotation. Read the rest of the sentence. What mark shall I use to separate the quotation from the rest of

the sentence? (Put the comma in the right place.) What mark shall I put at the end of the sentence? Why? (End sentence with a period.)

In a similar way the remaining quotations may be written and studied. There is no way more effective for giving children a real understanding of quotations and the correct use of quotation marks.

**Stories 2 and 4 (276).**

These stories may be used in ways similar to those just suggested.

**3 (276). The First Fountain.**

This story may be used (1) as a study lesson on capitals, the period, and the question mark; (2) as a copying exercise; (3) as a studied dictation; (4) as an unstudied dictation; (5) for oral or written reproduction.

**Rhymes 5, 6, 7, 8, 9 (277-278).**

These rhymes may be copied by the children; or they may be memorized and then written from memory.

**RHYME 5 (277).** In addition to the uses given above, this rhyme forms the basis of a good drill in questions and statements. Teacher dictates the question :

“Where did an old woman live?”

Pupils write the question dictated. Then they answer the question, first, aloud, so that the teacher

may make sure that they answer with a complete statement. Should a child say, "In a shoe," the teacher asks, "Who lived in a shoe?" or some other question that will bring the complete statement, "An old woman lived in a shoe." When a satisfactory statement has been obtained, the children write it under the question.

Teacher dictates, — "Did she live alone?"

Pupils write the question and supply an answer, as, "She had many children."

Teacher dictates, — "How many children had she?"

Pupils write the question and supply the answer, as, "She had so many children she did not know what to do."

The answers to the questions read:

An old woman lived in a shoe.

She had many children.

She had so many children she did not know what to do.

Note that the answers form a unit, a complete story. The teacher's conscious aim at this result determined her questions and the satisfactory answers of the children. A similar purpose — that of securing connected and complete thought — should dominate and determine practically all language exercises, oral and written, no matter what minor and immediate purposes these exercises may be designed to serve. Every exercise of this kind is training the child in sustained, purposeful thought, in thought that gets somewhere. Much use of

miscellaneous, unconnected sentences is positively demoralizing.

**RHYME 6 (277).** Tell pupils the following story:

**LITTLE BO-PEEP**

One day Bo-Peep drove her sheep into the meadow. Then she sat down to rest. Soon she fell fast asleep.

When she awoke, it was nearly dark. Not a sheep was in sight. Every one had run away.

This story may be used as follows:

1. Pupils may reproduce it, (a) orally; (b) in writing.
2. It may be given as an unstudied dictation exercise.

Pupils should be expected to reproduce it in writing or to write it from dictation only after it is reasonably sure that they can spell all the words. They may have mastered these in previous study of the rhyme, *Little Bo-Peep*.

3. Have the children tell or write original quotations telling what Bo-Peep said when she drove her sheep into the meadow ("Here, little sheep, is good sweet grass. Eat all you want," said Bo-Peep); what she said when she sat down to rest ("I am so tired. I will rest for a little while," said Bo-Peep); what she said when she awoke and found it was getting dark; what she said when she found her sheep were gone. If this is to be a written exercise, have the pupils give each sentence aloud before writing it.

4. Let the children tell or write original stories of what happened to the sheep. Where were they? Did they have a good time? Did they come back to Bo-Peep or did she have to find them? Did Bo-Peep ever lose her sheep again?

5. The story of Bo-Peep may be dramatized.

RHYME 7 (277). This rhyme is given in dialogue form.

1. Have the children rewrite it in complete sentences, using quotations.

The dog said, "Bow, wow, wow!"

The man said, " . . . . . "

The dog answered, " . . . . . "

2. Have pupils tell or write a story telling why the man spoke to the dog, where the dog was, and what happened, something like this:

One day a man saw a little dog limping down the street. (What had happened to the little dog? How was he hurt?)

The man said, "Poor little doggie, come here."

The little dog crept to the man's feet and held up his lame paw.

"You poor little dog," said the man again. "I wonder whose dog you are?"

The little dog barked. He tried to say, "I am little Tommy Tucker's dog."

Did the man understand the dog? What did he do for the dog? End the story, telling how the dog got back to his little master.

3. Have the pupils tell the story orally or in writing as the dog might tell it.



**RHYME 8 (277).** 1. After the pupils have studied the rhyme by copying, studying aloud or silently the spelling, punctuation, and capitalization, or after they have written it from memory, dictate as follows:

This little pig said, "I went to market."

"I stayed at home," cried this little pig.

This little pig said, "I had roast beef."

"I had none," cried this little pig.

2. Let the pupils make up stories with these titles:

(a) Why the First Little Pig Went to Market

(b) Why the Second Little Pig Stayed at Home

(c) Why the Third Little Pig had Roast Beef

(d) Why the Fourth Little Pig had None

(e) How the Fifth Little Pig got Lost

Let each pupil select one of the above subjects and make up the story about it.

**RHYME 9 (278).** After the rhyme has been learned, ask such questions as:

What do you think of a boy who would eat a Christmas pie alone? Why did he go off into a corner by himself? (That no one might see him and ask for a piece?) What do you think of his manners? (He put in his *thumb* and pulled out a plum.) Was he a great boy? What kind of a boy was he? (A greedy, rude boy.)

Now let the pupils tell or write the story of *Jack Horner, the Greedy Boy*.

Once there was a little boy named Jack Horner. He was a very greedy boy. One time he had a fine Christmas pie given to him. It was a big pie, just full of juicy plums.

What did he do? What did he say? Was he punished for being so greedy and so rude? How?

**10 (278). The Fable of the Wolf and the Goat.**

1. Study aloud for spelling, punctuation, and capitalization; or have pupils study alone, perhaps copying.

2. Dictate after study.

3. If (1) and (2) are omitted, dictate to test the pupils' knowledge of the language forms used in the fable.

4. Have the fable reproduced, either orally or in writing, after one reading.

5. Have the children make original fables containing the same teaching, using this fable as a type form. Here are a few suggestions:

**(a) THE CAT AND THE ROBIN**

Robin looking for insects in tree; cat tells him to come down, as there are many good fat worms in the grass; robin answers, "I would rather have little insects than be eaten by you."

**(b) THE FOX AND THE HEN**

Hen roosting high on a dead tree; fox tells her the wind is strong and cold; asks her to come into his warm den. Finish by telling hen's answer.

(c) Have the children find other titles and make original fables from them.

6. Change the stories, having the robin listen to the cat, the hen to the fox. Let fables be

finished with some such expression as, "It would have been better to rest in safety on the cold bough than to be eaten by a fox in his warm den."

**11 (278). The Fable of the Boys and the Frogs.**

1. The suggestions for the treatment of fable 10, *The Wolf and the Goat*, apply equally here.

2. Have pupils write or tell these stories:

(a) The story of a particular frog who had a child or a wife killed by a stone.

(b) The story one of the boys told his mother on his return, ending with the resolve of the boy never to stone frogs again.

(c) The story of a dream one of the boys had — that he was a frog stoned by some boys.

**12 (278). The First Forget-Me-Not.**

For ways in which this story may be used see 1, 2, 3, 4, under 10 (p. 267).

Give pupils the story in the form of the poem.

**THE FORGET-ME-NOT**

When to flowers so beautiful  
 The Father gave a name,  
 Back came a little blue-eyed one, —  
 All timidly she came, —  
 And standing at the Father's feet,  
 And gazing on His face,  
 She said in low and timid voice, —  
 Yet with a gentle grace, —  
 "Dear Lord, the name thou gavest me,  
 Alas! I have forgot!"  
 The Father kindly looked on her,  
 And said, "Forget-Me-Not."

This poem may be memorized by the children, then written from memory.

Tell any other stories you may know of the origin of the forget-me-not.

## II. Poems for Additional Work

The following carefully selected list of poems furnish varied and excellent material for use on many occasions and for different purposes. It is thought best not to attempt any definite directions for the use of these poems. You, the teacher, will be the best judge of this matter. What poems do you especially like? Which ones do you think your children would appreciate? Which one especially fits in with the work or the occasion? Your answer to these and similar questions will determine the use that you will make of this material.

Determining your course in this way you will probably make thorough study with the children of a considerable number of these poems; many of them the children will commit to memory. Perhaps, first and last, you will at least read all of them to your class. They contain a wealth of literary material which may enrich the thought, the imagination, the sentiments, and the choice vocabulary of pupils — or of any one — who will live with them sympathetically.

The following brief and imperfect analysis and partial classification of these poems in accordance

with several purposes which they may be made to serve will perhaps be of assistance.

1. *Poems of information.* A few of the poems may be read on appropriate occasion for the sake of the information which they contain. For examples, 12 in connection with history lessons; 15 when studying boy life among the Indians. The poetic form conveys the spirit as well as the mere fact.

2. *Story-telling poems.* Every one of the first fifteen poems tells a story. The children may reproduce these stories in prose, either orally or in writing. If they are to write them, they should first study the printed or written poem, that they may master the spelling and any other forms that they may need to use. Poems that cannot be put before the children in books may be written on the blackboard, or hektograph copies may be made.

3. *Poems that may serve as the basis of original work*, such as 1, 3, 10, 11, 17. For example, after hearing 10, pupils may tell or write stories that the ghost fairies might tell.

4. *Nature poems.* The poems 16-31 may be used in connection with many phases of nature study.

5. *Character-building poems*, or poems that teach moral lessons. There will be no lack of occasions when some one of the following poems can be used to advantage: 2, 4-9, 14, 15, 38-42.

6. *Poems for dramatizing.* Several of the nar-

rative poems, like 2, 5, 6, 8, 9, 11, 15, furnish good material for dramatizing. Of course suitable preparation must be made by turning the story of the poem into a prose narrative, and telling it largely in the form of conversation between the several characters involved.

7. *Poems for memorizing.* Any of the poems are worth memorizing. Encourage children to memorize those that especially appeal to them. Have each child memorize as many as he will voluntarily.

1. *A Good Play* . . . . . Robert Louis Stevenson
2. *How the Leaves Come Down* . . . . . Susan Coolidge
3. *The Land of Story Books* . . . . . Robert Louis Stevenson
4. *The Wind and the Moon* . . . . . George Macdonald
5. *The Happiest Land* . . . . . Henry Wadsworth Longfellow
6. *The Pied Piper of Hamelin* . . . . . Robert Browning
7. *Lucy Gray; or, Solitude.* . . . . William Wordsworth
8. *Goody Blake and Harry Gill* . . . . . William Wordsworth
9. *The Leak in the Dike* . . . . . Phœbe Cary
10. *Ghost Fairies* . . . . . Frank Dempster Sherman
11. *Daisies* . . . . . Frank Dempster Sherman
12. *Paul Revere's Ride* . . . . . Henry Wadsworth Longfellow
13. *The Deacon's Masterpiece;  
or, the Wonderful One-  
Hoss Shay* . . . . . Oliver Wendell Holmes
14. *Little Red Riding Hood* . . . . . John Greenleaf Whittier
15. *How the Robin Came* . . . . . John Greenleaf Whittier
16. *April Fools* . . . . . Emily Huntington Miller
17. *Windy Nights* . . . . . Robert Louis Stevenson
18. *The Song of the Thrush* . . . . . Lucy Larcom
19. *The Blue Bird* . . . . . Emily Huntington Miller

20. *Down to Sleep* . . . . . Helen Hunt Jackson
21. *Jack Frost* . . . . . Hannah Gould
22. *Robert of Lincoln* . . . . . William Cullen Bryant
23. *Sweet Peas* . . . . . John Keats
24. *The Dove* . . . . . John Keats
25. *The Night Wind* . . . . . Eugene Field
26. *The Brook* . . . . . Alfred Tennyson
27. *The Throstle* . . . . . Alfred Tennyson
28. *The Rain* . . . . . Margaret Deland
29. *Another Blue Day* . . . . . Thomas Carlyle
30. *Wild Geese* . . . . . Celia Thaxter
31. *Winter Song* . . . . . Emily Huntington Miller
32. *A Dutch Lullaby* . . . . . Eugene Field
33. *Shadow-Town Ferry* . . . . . L. D. Rice
34. *Lullaby to an Infant Child* . . . . . Walter Scott
35. *A Norse Lullaby* . . . . . Eugene Field
36. *Sweet and Low* . . . . . Alfred Tennyson
37. *The Sandman* . . . . . Marie Van Vorst
38. *Pippa's Song* (from "Pippa  
    Passes") . . . . . Robert Browning
39. *Obedience* . . . . . Phoebe Cary
40. *He Prayeth Best* (from  
    "The Ancient Mariner") . . . . . Samuel Coleridge
41. *Work* . . . . . Alice Cary
42. *A Song of Easter* . . . . . Celia Thaxter
43. *Old Christmas* . . . . . Mary Howitt
44. *Christmas Bells* . . . . . Henry Wadsworth Longfellow

### III. Books

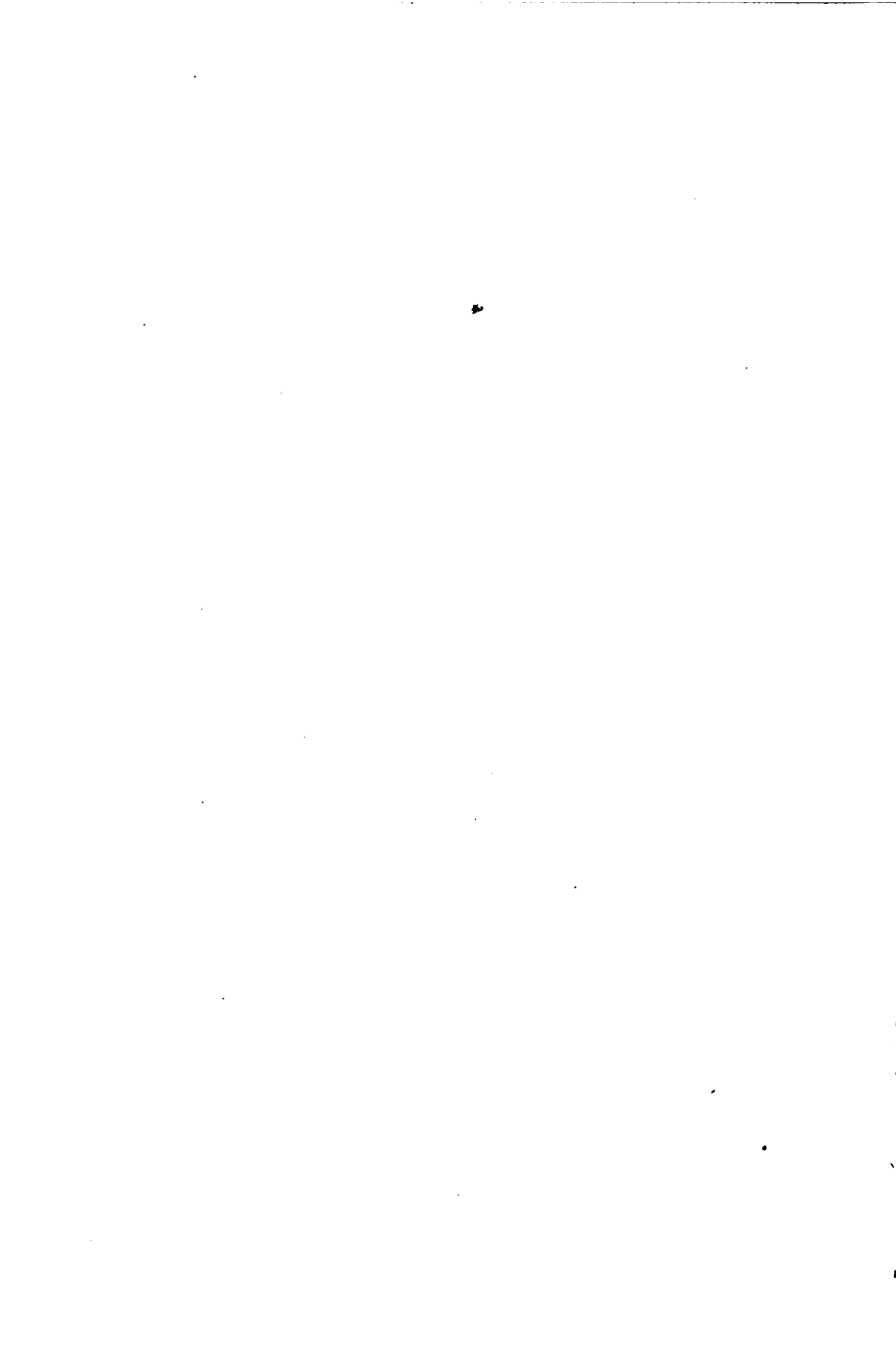
The following brief list of books furnishes a fund of good literary material that children can use at once in the various exercises called for in their book,—in oral and written reproductions, in drama-

tizing, in turning conversational stories into dialogue form, in modelling "original" stories after type stories, in the making of outlines, etc. These are stories that children enjoy and appreciate, and readily assimilate. They may be told or read to the children by the teacher, or children may read or tell them—after preparation—in turn. This little library provides abundance of enjoyable silent reading, as individual pupils have time and inclination.

<i>Adventures of a Brownie . . . . .</i>	Mrs. D. M. Craik
<i>Adventures of Pinocchio, The . . . . .</i>	Carlo Lorenzini
<i>Alice in Wonderland . . . . .</i>	Lewis Carroll
<i>Animal Story Book, The . . . . .</i>	Andrew Lang
<i>At the Back of the North Wind . . . . .</i>	George McDonald
<i>Beautiful Joe . . . . .</i>	Marshall Saunders
<i>Book of Legends . . . . .</i>	Horace Scudder
<i>Book of Saints and Friendly Beasts . . . . .</i>	Abbie F. Brown
<i>Celtic Fairy Tales . . . . .</i>	Joseph Jacobs
<i>English Fairy Tales . . . . .</i>	Joseph Jacobs
<i>Fables . . . . .</i>	Æsop
<i>Fairy Tales . . . . .</i>	Hans Christian Andersen
<i>Fifty Famous Stories Retold . . . . .</i>	James Baldwin
<i>Five Minute Stories . . . . .</i>	Laura E. Richards
<i>Household Fairy Tales . . . . .</i>	Grimm Brothers
<i>Household Stories . . . . .</i>	Grimm Brothers
<i>How to Tell Stories to Children . . . . .</i>	Sara C. Bryant
<i>Jungle Book, The . . . . .</i>	Rudyard Kipling
<i>Just So Stories . . . . .</i>	Rudyard Kipling
<i>Little Lame Prince, The . . . . .</i>	Mrs. D. M. Craik
<i>Little Lord Fauntleroy . . . . .</i>	Mrs. F. H. Burnett
<i>Old Indian Legends . . . . .</i>	Zitkala-Sa



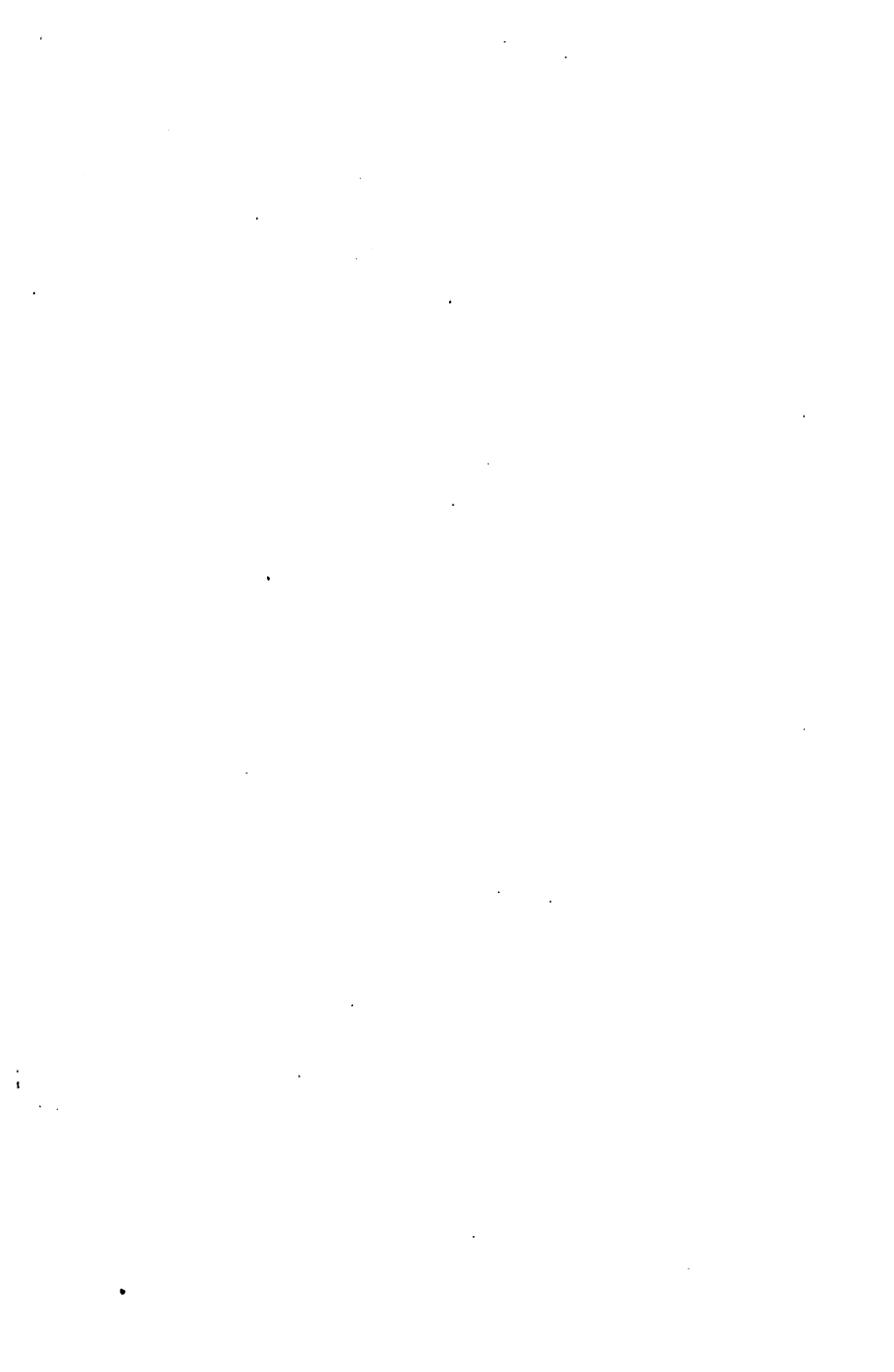
<i>Peterkin Papers, The</i> . . . . .	L. P. Hale
<i>Pig Brother and Other Stories, The</i> . . . . .	Laura E. Richards
<i>Second Jungle Book, The</i> . . . . .	Rudyard Kipling
<i>Sir Gibbie (parts)</i> . . . . .	George Macdonald
<i>Snow Baby</i> . . . . .	J. D. Peary
<i>Stories to Tell to Children</i> . . . . .	Sara C. Bryant
<i>Twilight Land</i> . . . . .	Howard Pyle
<i>Uncle Remus</i> . . . . .	Joel C. Harris
<i>Water Babies</i> . . . . .	Charles Kingsley
<i>Wonder Clock, The</i> . . . . .	Howard Pyle
<i>Wonderful Adventures of Nils, The</i> . . . . .	Selma Lagerlöf













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